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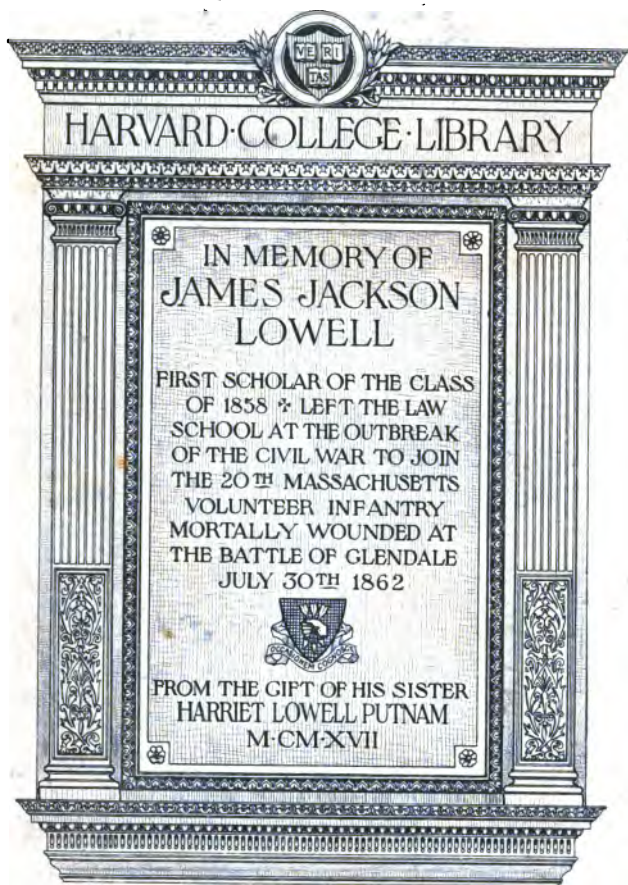
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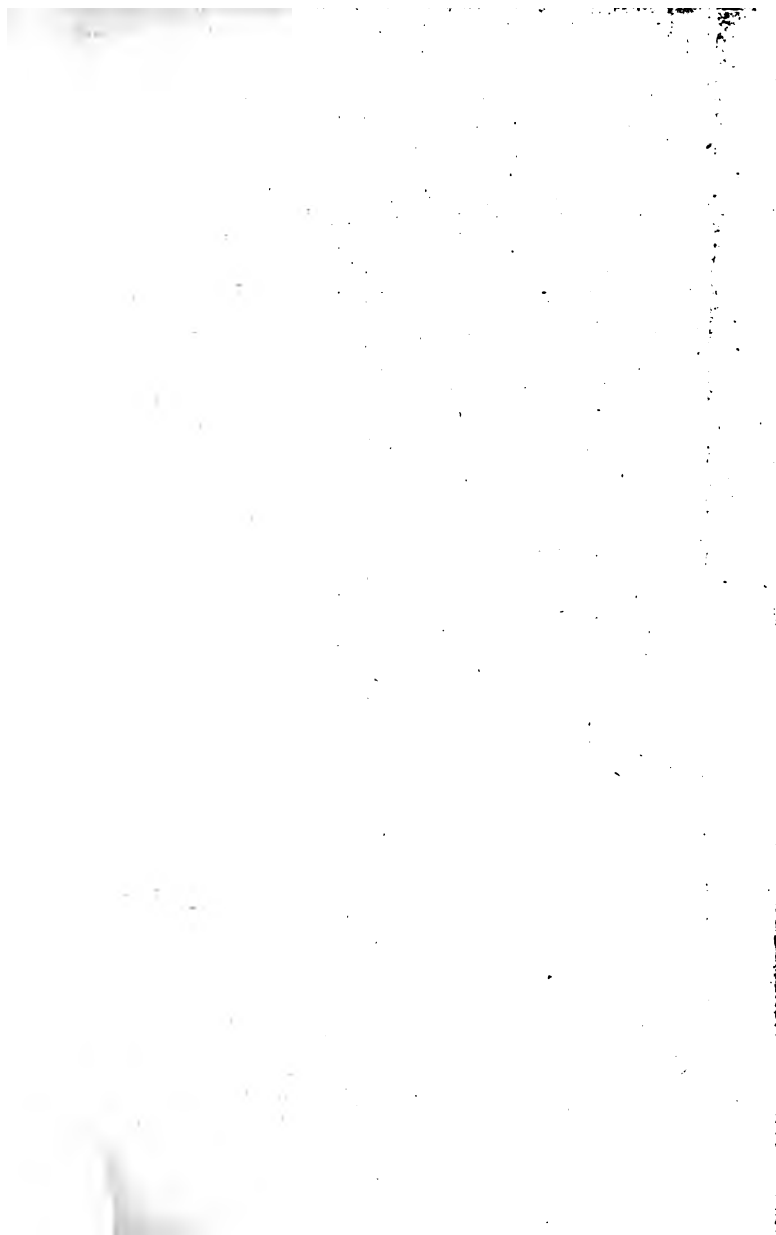
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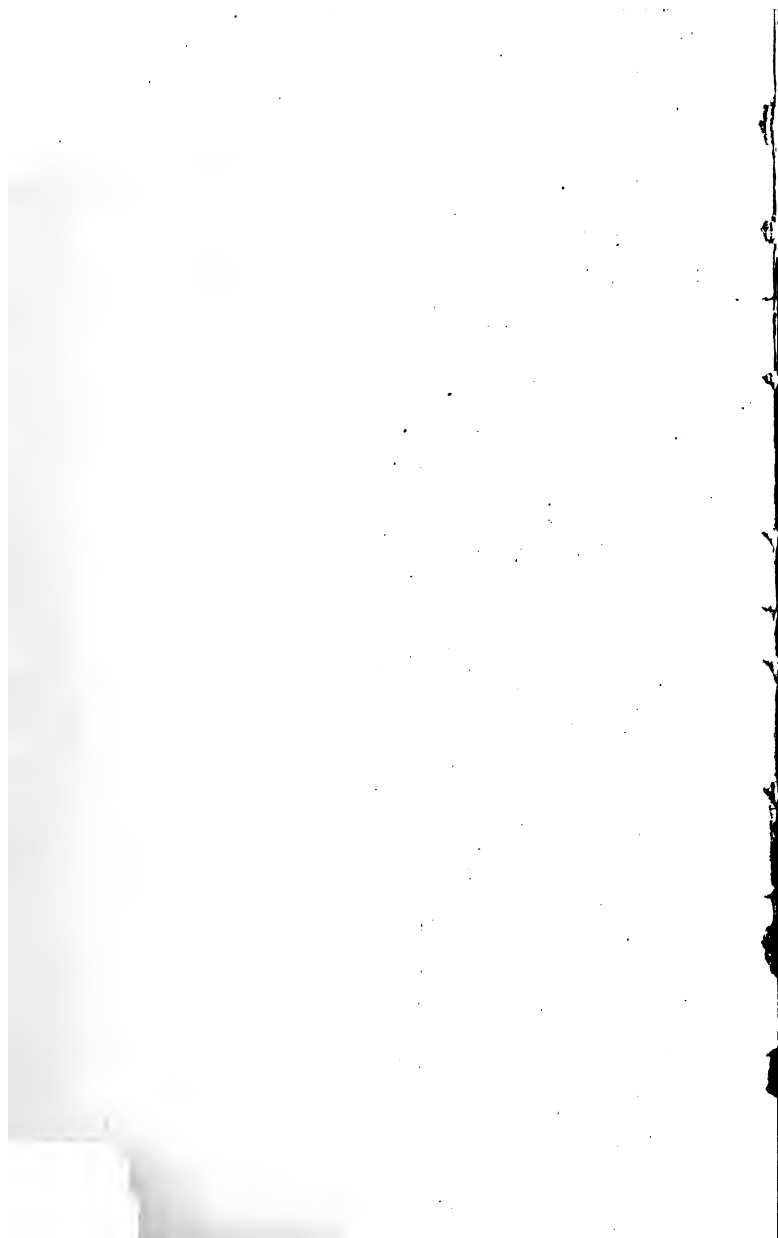
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ARMS ON KIRTLE & MANTLE.

A
FAMILIAR INTRODUCTION
TO
HERALDRY:
EXPLAINING
IN A SERIES OF LECTURES THE PRINCIPLES OF
THE SCIENCE,
AND SHEWING ITS APPLICATION TO THE STUDY OF
HISTORY AND ARCHITECTURE,
ILLUSTRATED BY NUMEROUS DRAWINGS
OF ARMORIAL BEARINGS, BADGES, AND OTHER DEVICES.

BY
ARCHIBALD BARRINGTON, M.D.

LONDON:
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J. J. Lowell fund

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ERRATA.

Page 38, *for* crosses, *read* cross-crosslets.

— 49, line 8, *for* Peter, *read* Charles.

— 49, — 14, — Mary, — Anne.

— 78, — 15, — ar, — or.

INTRODUCTION.

A KNOWLEDGE of Heraldry has been at all times reckoned among the accomplishments of a gentleman, and considered to form at least a graceful, if not a useful adjunct, in every system of liberal education. In the present day, however, when everything which is calculated to throw light upon the customs and habits of thought of our ancestors during the period of the middle ages is sought for with avidity, it has especial claims upon our notice.

If History be indebted for its true exposition to the labours of the antiquary, so is the antiquary indebted to the herald for many of the facts which illustrate his narrative; in marshalling before our view the stirring events of feudal times, the picture which represents the knight would be incomplete without that of the attendant herald, whose duty it was to blazon his arms and give proof of his descent. Nor was the presence of the latter less necessary in the palace of the sovereign, to arrange the pageantry of princes; or in the battle field of the warrior, to apply the knowledge of his art in the melancholy task of reckoning the number of the noble dead, and by his sad inventory of their rank, to measure the amount and import of the victory.

The science itself is one of symbols, originally expressive of some peculiar personal characteristic, or commemo-

rative of some remarkable or daring action. These symbols depicted on the shield of the warrior served to distinguish him from his fellows; and though at first strictly *personal*, they became after a time *hereditary*, and thus pointed to the heir as the descendant of one who was either illustrious in his origin or ennobled for his deeds; pledging him, in accordance with the laws of chivalry, to an unsullied maintenance of the rank which they implied.

To be a gentleman entitled to bear coat armour, and to be a knight *sans peur et sans reproche*, were in the language of heraldry, synonymous; and he who asserted the prerogatives of his rank while he neglected its nobler attributes, was held to have defiled his shield, and to have incurred a disgrace, of which to this day we perpetuate the recollection, when we speak of a man who "has a blot upon his escutcheon." Nor must it be thought that these distinctions were confined to the comparatively barbarous period of the middle ages. Grants of armorial bearings or augmentations of those already in use, still form a portion, and not the least honourable one, of the rewards which in the present day are bestowed on those who have distinguished themselves in the service of their country. Witness the shields of Marlborough and Wellington, of Nelson and Sir Sidney Smith,* and a host of others, whose names, as well as their deeds, are at once the pride and glory of their country.

It has been well observed, that "if heraldry, instead of exhibiting a barbarous and obsolete vocabulary, and taxing only the *memory* of the student, open to him a field for extensive observation and original inference, its worth cannot be contemptible, especially among our infinite variety of tastes and dispositions, where it may attract, by

* In citing the last two, we cannot too strongly reprobate the utter want of true heraldic feeling which characterizes the preposterous charges by which their escutcheons are *disfigured*.

its acknowledged refinement and elegance, some few students who would never have cared to pursue the same end through other means."

There are two points of view, however, to which we would in an especial manner direct attention, as bearing more immediately upon the utility of our science—and these are, its connexion with *architecture* and *history*.

The revived taste for mediæval architecture which now so happily prevails, cannot fail to give an additional impulse, and afford abundant material for the prosecution of heraldic studies. Without some knowledge of this science, it is impossible duly to appreciate the various devices which form so striking a feature in the ornamental detail of our cathedral and collegiate buildings, especially of those of the Perpendicular and Tudor periods. Take for instance, the chapels of St. George at Windsor, of Henry VII. at Westminster, and of King's College at Cambridge. Without for a moment asserting that their *architectural* beauty cannot be appreciated by any but the herald, we run no risk in saying that their interest would be immeasurably increased to one whose heraldic studies had previously acquainted him with the meaning of those devices with which almost every panel and moulding is enriched. The same observation will apply, and in a much greater degree, to that splendid pile of building which is now being erected for the houses of parliament, from the design of Mr. Barry. Judging from what has already been done, heraldry will *there* be indeed triumphant; and if for no other purpose than to enable him to appreciate and understand the devices which will be there introduced, the student would be amply repaid for the small amount of application which is necessary to get a general acquaintance with the principles of the science. With this view we have introduced into the following lectures an account of the armorial bearings, with the badges and

devices of both the kings and queens of England, with the supporters of each sovereign, as they may be seen on the river front of this noble pile of building.

In drawing attention to the royal arms as they have been varied by the successive sovereigns of England, we have had another object in view, and one which has hitherto met with little, if indeed any attention, and that is, the illustration they afford, and the use which may be made of them in the study of *English History*; a point of view which had, we believe, been entirely overlooked, till attention was drawn to it by the publication of a "Chronological Chart of British Architecture, with the Genealogy and Armorial Bearings of the Sovereigns of England." The favourable manner in which that has been received, and the conviction that a knowledge of heraldry will greatly facilitate a right understanding of a considerable portion of the history of Christendom, has given rise to the following Lectures.

Let us glance for a moment at its application to the history of our own country. The national arms have varied at successive times from the period of the Conquest to the present day. We had first the two lions of William's Norman dukedom, set up by the Conqueror as the arms of the conquered country. A third was added by Henry III., in right of his wife, Eleanor of Aquitaine, a single lion being the arms of that dukedom. Whenever, therefore, we see two lions only, as the arms of England, we know them to be of earlier date than the reign of that sovereign.

Again, the introduction of the fleurs-de-lis, and their alteration from *semée*, or an indefinite number, to *three*, forms another epoch, extending from Edward III., who first introduced them in right of his mother, a daughter of the King of France, as well as for the purpose of shewing his claim to the throne of that kingdom, to

that of Henry V., who, in imitation of his contemporary, Charles VI., reduced them to three, as they have ever since been borne by the sovereigns of both countries.

The introduction of the arms of Scotland and Ireland into the national escutcheon in the reign of James I., of those of Hanover on the accession of the House of Brunswick, and their omission by our present sovereign, may all be made use of as pictured representations of these different events; and when taken in connexion with the arms of the Queens consort, which will be found fully described in the following pages, cannot fail of proving eminently serviceable in the hands of those who are intrusted with the education of the young.

The publication of the "Lives of the Queens of England," by Miss Strickland, gives an increased interest to all that relates to their history; many of their badges and other heraldic devices, of which we have given representations, will also be found referred to by that most interesting and talented authoress.

In the writings of our poets, ancient as well as modern, will be found frequent allusions to the badges and armorial bearings of our royal and noble families, which, without a knowledge of heraldry, must lose half their attraction; in fact, many of their passages would, without such knowledge, be to a great extent unintelligible. Thus in "the barons' wars" the crescent of the Percies and the saltire and dun bull of the Nevills are thus alluded to—

"The noble Percie in that dreadful day,
With a bright *crescent* in his guidhomme came."

Again :

"Upon his surcoat valiant Neville bore
A silver saltire upon martial red."

And in the ballad of the "rising of the North countrie," we read,

" Lord Westmoreland his ancyent raysde,
The *dun bull* he rays'd on hye."

Representations of these badges will be found in the plates; that of the *dun bull* (N 1 a.) was formerly on the battlement of Raby Castle, but is now built up in a house within the park at Raby. The bull is represented with a shield upon his back, and supporting with one of his fore legs a banner, each being charged with the "silver saltire upon martial red."

Shakspeare's historical plays are full of similar allusions, especially to the badges of our sovereigns; the white and red roses of the houses of York and Lancaster are frequently mentioned: in one of his plays he says—

" Either renew the fight, or tear the *lions* out of England's shield."

Again :

" Now is the winter of our discontent,
Made glorious by this summer *sun* of York,"

alluding to the rose en soleil, the cognizance of Edward IV., which he adopted because on the morning previous to the battle of Mortimer's Cross, there appeared to him to be three suns in the heavens, which just before his signal victory over the Lancastrian party became joined in one.

But more than all do the romances and poems of the author of Waverley derive, if it be possible, increased interest from the "noble science of armourie." Take, for example, the description of the king-at-arms in Marmion—

" With Scotland arms, device and crest,
Embroidered round and round,
The double tressure might you see,
First by Achais borne,
The thistle and the fleur-de-lis
And gallant unicorn."

Allusion is here made to the double tressure which surrounds the lion in the arms of Scotland, and which is said to have been added by Charlemagne at the time of his

league with Achaius, to signify that the fleurs-de-lis of France were ever ready to defend the lion of Scotland. And again, when describing the castle of the Douglas on "Tantallon's dizzy steep,"

"The bloody heart was in the field,
And in the chief three mullets stood,
The cognizance of Douglas blood."

The mullets were the ancient cognizance of the Douglas, and the heart surmounted by a royal crown was adopted to commemorate his pilgrimage to Jerusalem, to deposit the heart of his sovereign in the Holy Land.

These examples might, if it were necessary, be greatly extended, but for this we must refer to the following pages, where many of them are represented by drawings, and their origin in most cases explained.

To enter into an elaborate disquisition on heraldry was far beyond the limits prescribed by the popular form which was thought best adapted for the purpose we had in view; whilst at the same time it was necessary to omit nothing which was essential to a right understanding of the first principles of the science. These are explained in as familiar and concise a way as possible, avoiding on the one hand the prolixity of the earlier heralds, and on the other, that dry and meagre detail which, while it deprives the study of half its utility, robs it at the same time of all its interest.

In the performance of his task, the author feels that there will, no doubt, be much to excuse; he hopes, however, there will be but little to condemn. His apology for undertaking it is, that with the reviving taste for antiquarian pursuits, more especially as connected with the architecture of the middle ages, a knowledge of heraldry is so intimately associated, that to lend some aid, however small, in its acquisition, is not altogether an unworthy attempt.

In further carrying out this object, he will feel obliged by communications from gentlemen whose arms may in any way tend to illustrate the principles of the science, especially those to whom honourable augmentations have been granted for distinguished services.

He was not acquainted with the interesting monograph of Mr. Woodham, "on the application of Heraldry to the illustration of various University and Collegiate Antiquities," till these sheets were nearly through the press; but he trusts that the promise of further contributions from the same source will be speedily realized.

Those who have no previous knowledge of heraldry, and who may wish to acquaint themselves with it in as short a time as possible, will do well to begin with the second Lecture, in which the elements are briefly explained, consulting at the same time the "Description of the Figures," (page 168,) and comparing the blazon there given with the drawings contained in the different plates at the end of the volume. The numerous applications of the science to the various kinds of arms are arranged under the heads to which each respectively belongs, and every division is illustrated by drawings of one or more coats of arms, and an account of the circumstances which gave rise to their adoption. An index has been added, by which reference to every coat of arms described will be greatly facilitated.

INTRODUCTORY LECTURE.

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ON THE ORIGIN AND PROGRESS OF HERALDRY.

It is both interesting and useful to examine the progressive steps by which an art or science has arrived at perfection, though, from the absence of authentic information, it is not always easy to clear away the rubbish with which ignorance or enthusiasm too often surrounds whatever is thought to have claims to a very ancient origin. In nothing, perhaps, does this become more obvious than when tracing the progress of heraldry, as you will easily imagine when I tell you that some of its most zealous chroniclers will be satisfied with no origin for it less ancient than the creation of man, and who consider the spade of Adam and the spindle of Eve as the earliest heraldic devices. But leaving such enthusiasts in the full enjoyment of their own conceits, let us select other and less prejudiced inquirers to assist in our research. It is a question whether heraldry, *as a science*, having its recognised laws and an established language, can be traced further back than the thirteenth century; but at a period long anterior to this, *personal* as well as *national* emblems or devices were undoubtedly made use of. Let us, then, briefly trace these rude emblems of adventurous warriors

till they were gradually built up into that *science of arms* which, for so long a period, was the favourite study of the wealthy and the noble in every civilized country of Europe. We may conveniently divide this inquiry into two periods—the first before, and the second after the Crusades.

I.—THE PERIOD BEFORE THE CRUSADES.

What evidence, then, have we in proof of the great antiquity of heraldic devices? Have we any record of such emblems among the nations of antiquity? Whatever we may think of the tradition of the Rabbis, with respect to the charges which they tell us were borne upon the banners of the Israelites (Numb. ii. 1, 2) in their journeyings through the wilderness, there is no question that the custom of adorning the habiliments of the warrior with various significant devices had made considerable progress among the ancient Greeks. The shields of Achilles and Hercules, as described by Homer and Hesiod—or those of the seven chiefs who besieged Thebes, so graphically pictured by Æschylus and Euripides—leave no doubt on this point. The bearings upon each shield are minutely described, and though there is some discrepancy in the blazoning of each, such a circumstance is rather favourable than otherwise to the fact of some emblems having been really borne. These emblems, however, were strictly *personal*—viz., limited to the individual who bore them; nor can it be satisfactorily shewn that in those early times they were ever transmitted from father to son.

The Jus Imaginum of the Romans, which has been cited in proof of such marks of distinction being hereditary, cannot with any propriety be so considered, as this law was merely a permission to possess the statues of illustrious ancestors, and to parade them on occasion of funeral solemnities; it was an honour, however, which was

only granted to those whose ancestors had borne some office in the state. Of *national* emblems, antiquity furnishes us with many examples; as, for instance, the goat, which is spoken of by Daniel as the emblem of the Macedonian empire, the owl of Athens, the eagle of Persia, the pegasus of Corinth, besides many others with which your classical studies must have made you familiar. One of the earliest instances of such devices being bestowed as the reward of valour is in the case of Alexander the Great, who, by the advice of his tutor, Aristotle, is said to have given them to such of his chiefs as had distinguished themselves in the field; but it does not appear that they were to descend to their posterity.

That many of the devices now used in heraldry arose from the necessity there existed that leaders of armies, whose persons were often completely covered with armour, should adopt certain distinguishing marks by which they might be known to their followers, there can be no doubt. "Certain it is," says Dugdale, "that the faces of all great officers being obscured by such hoods and helmets as were anciently worn, it was expedient that by some other means they should be notified to their friends and followers; they therefore depicted upon their shields, surcoats, banners, pennons, &c., certain badges that might make them known at a distance from each other."

To come now to our own country.

The cross (saltire) of St. Andrew, as shewn in the badge of the Order of the Thistle, is said to have been assumed as the device of Scotland as early as the sixth century, and the harp as that of Ireland even at a still earlier period.

When the Saxons, after their invasion of England, established the heptarchy, each kingdom appears to have been distinguished by a separate device, some of which are retained to the present day—the white horse of Kent, for

example, which was originally the device of Hengist and Horsa.

In the eighth century, the first English sovereign, Egbert, bore for his arms a cross; to this bearing his grandson, Edward the Elder, added four martlets, and Edward the Confessor, a fifth. In the *Leges Hastiludiales* of Henry the Fowler, we find all persons prohibited from running in the lists but such as could prove their *insignia gentilitia*, and what these could have been if they were not a kind of family arms, it would be difficult to say.

What progress had been made in heraldry at the period of the Conquest? If we could trust the illuminated manuscripts of the fifteenth and sixteenth centuries, we need no longer be in doubt on this point; but unfortunately, their evidence must be received with great caution, as they more commonly represent what was in use in the times in which they were written than in those which the writers were describing. In the King's Library there is a genealogy of Queen Elizabeth, in which William the Conqueror is represented bearing on his left arm a red shield, charged with two golden lions, and holding in his right hand a banner, barry of ten, argent and azure; and from a manuscript in the Harleian Collection, it appears that these arms were borne by Fulbert de Falaise, his maternal grandfather, thus shewing, not only that *ordinaries* were then in use, but also that armorial bearings were at that time *hereditary*. The *Tabula Eliensis*, which is still preserved, and said to be *contemporary* with the Conqueror, represents the Norman chiefs who were quartered on the monks of Ely with the *family* arms delineated under each. Both these, however, it is to be feared, prove *too much* to allow us to place entire confidence in their authority.

The shields represented on the Bayeux tapestry are principally ornamented with patterns of mosaic and diaper,

but those of the four guards of Guy, Count of Ponthieu, are charged with the figures of some imaginary animals, though it is doubtful whether these ought to be considered as *heraldic* devices.

The Germans appear to have been the first to adopt regular armorial bearings; but the more general usage and assumption of them was undoubtedly, in a great measure, consequent on the magnificent tournaments which were held under the auspices of Hugh Capet towards the close of the tenth century; and there is no question but that the French were the earliest proficient in the science of heraldry as it now exists. William the Conqueror, who had been brought up at the courts of Robert and Philip, the successors of Hugh Capet, encouraged by his own example the personal bearing of arms among his newly acquired subjects. The arms of the Conqueror were the arms of Normandy, (two lions, passant, guardant,) which had been borne by the great Rollo when he wrested that dukedom from Charles the Simple.

Having thus brought down our history to the period of the Crusades, it will be well to mention a few examples of national as well as of individual arms, which are said to have had their origin in events of a much earlier date, and many of which are of considerable historical interest—such, for instance, as the arms of Mecklenburg, of which the history is extremely curious. These arms are shewn at I 8. They are thus blazoned:* Or, a buffalo's head, cabossed, sa., attired, argent; through the nostrils an annulet of the last, ducally crowned, gu., the attire passing through the crown. The following is given as their origin. Antyrius, who had fought under the banners of Alexander, put himself at the head of the Heruli, and

* As these terms will not be understood by those who are unacquainted with heraldry, it will be well for such persons to begin with the study of the Elements, at p. 18.

assumed the title of King. Quitting his native possessions, in pursuit of conquest, he embarked with his people on board a fleet, the principal vessel of which was decorated on her stern with the head of an ox. Arriving at Mecklenburg, they drove out the Angli, took possession of the country, and from that period the head of an ox has been the armorial ensign of that duchy.

The arms of Germany and Poland claim an origin almost equally remote. Varus, the Roman pro-consul and governor of Syria A.D. 10, being made commander-in-chief of the legions in Germany, was surprised by the enemy, and his army cut to pieces. The Romans lost two of their standards, a black eagle and a white one. The black eagle was seized by the Germans, whence came the arms of the German empire, "On a field, or, an eagle displayed, with two heads, sable," I 9; the two heads denoting the Eastern and Western empires.

The white eagle was seized by the Sarmatian auxiliaries, and through them came the arms of modern Poland, "An eagle, argent, on a field, gules." It also happened that a third standard was lost, which was supposed to have fallen into the hands of the Sclavi or Slavonians, and hence the arms of Russia—"An eagle, sable, on a field, or."

To the shield of Austria, which was "gules," there was added "a fess, argent," to represent the silvery coat of Duke Leopold, which, after some famous battle, was so encrimsoned with blood, that it appeared all over red, except the part that was covered by the scarf, there represented by the fess, R 6.

When an honourable wound was given or received in battle, a memorial of it was preserved upon the shield by placing a *roundlet* or a *gutte* on the part which corresponded with the wound, and the various lines of division which we before described are supposed by many to have

originated in a desire to commemorate the scars of wounds received in battle.

To a somewhat similar origin were attributed the arms of the family of Keith, which were assigned to them in 1006. They are, "Ar., a chief, paly of eight of the first and gu." Robert, a chieftain among the Catti, and from whom the family of Keith is descended, having joined Malcolm II., King of Scotland, at the battle of Pambridge, in that year, was very instrumental in gaining a victory over the Danes, and with his own hand killed their general, Camus, whereupon the king dipped his finger in the blood of Camus, and drew strokes with it upon the victor's shield; these strokes are the red pales which they now bear. An ancestor of Lloyd of Yale, having behaved valiantly in the field, accidentally drew his left hand, which was covered with blood, across his sword, and left on it the marks of his four fingers, which his prince observing, ordered him to bear the four bloody stains, "Or, four pallets, gu.," as at S 10.

The origin of the arms and crest of the family of Hay, Earls of Errol, is attributed to the following circumstance:—When the Scots fled before the Danes, at Long Cartey, a husbandman, named Hay, then at the plough with his two sons, snatching the yoke in his hands, stopped the pursuit of the enemy, and thus gave his countrymen time to rally. Kenneth III. rewarded his valour by as much land as a hawk should fly over at one flight, and in the village of Hawkestone the place is now shewn where the bird settled. From this circumstance arose their crest, (a falcon rising, ppr.) Their arms are, "Ar., three inescutcheons, gu.," S 6, which were given to their ancestor for thus throwing himself with his two sons between the king and his enemies. Their supporters are two men in country habits, each holding an ox-yoke over his shoulder; their motto, "Serva jugum."

The singular arms of the family of Dalzell is thus accounted for :—It is said that in the reign of Kenneth II., King of Scotland, a near relation of that monarch being taken prisoner and hung by the Picts, the king offered a great reward to any one who would dare to rescue the corpse. A brave soldier presented himself, and said, "Dall zell"—"I dare." The task was accomplished, and the hero took the name of Dalziel, and had given him for his armorial bearings, "Sa., a man, pendent," and for a crest, "A dexter arm, in armour, grasping a sword," with the motto, "I dare."

The arms of the East Saxons were, "Gu., three seaxes, ar., pommelled, or," which Heylyn says were the weapons they wore under their coats when they slew the Britons on Salisbury Plain. Kent, the oldest and principal kingdom of the heptarchy, is still represented by the *Hengst*, or white horse, in allusion to the name of Hengist, who led the Saxons into Britain.

We now come to our second division—

THE PERIOD AFTER THE CRUSADES.

Whatever may have been the progress of heraldry before the close of the eleventh century, there can be no doubt but it was much accelerated by the assemblage of so many armies, composed of men of different nations, at the period of the Crusades—so promiscuous an assemblage, making the distinctive emblems of heraldry more than ever desirable.

Accordingly we find that every soldier who joined in this holy war exhibited the badge of the cross upon his right shoulder: the English wore a white cross, the French a red, and the Flemish a green one; but this favourite device was no longer sufficient for the numerous claimants for distinction which were there assembled—hence endless modifications of its form were devised, some

of which are represented at O, and to these were added the escallop and the crescent, I 5 and 7, the turban and the water-bouget, R 5, Saracens' heads, Turks, bezants, and passion nails, as well as the figures of angels and of other celestial bodies.

Of the modifications of the cross, the crosslet fitché, as on the arms of Howard, in the initial letter of the Display, was probably among the earliest, on account of the ease with which it could be temporarily erected and removed.

To the exuberant fancy of the East we perhaps owe the introduction of such fabulous and monstrous creatures as the gryphons, mermaids, wyverns, and harpies, which form so conspicuous a feature among heraldic devices. An observation of Joinville seems to indicate that these, and probably some of the *ordinaries*, were adopted from a custom which there prevailed, and which was imitated by the Crusaders. He says, that "the youth who were made prisoners of war were afterwards purchased of the contending parties, to form the body-guard of the Sultan, whose arms they bore; their emblazonments were, like his, of fine gold, save, that to distinguish them, they added bars of vermillion, with roses, birds, *griffins*, *dragons*, or any other difference, as they pleased."

The gorgeous habits of the Saracens were eagerly coveted by Christian warriors, and there is no doubt that one mode of gaining armorial distinctions was by adopting those which were taken in battle from the Pagans, though these were more often used as crests and cognizances than as charges upon the escutcheon.

Till this period the *ordinaries* had been for the most part borne singly. The coats were generally simple; barry, paly, chequy, (K) and such simple bearings have always been looked upon by heralds as the most honourable. The claimants for heraldic distinctions, however, became so numerous that this simplicity was departed from, and

shields were charged with a profusion of figures of every possible kind.

The armorial bearings of many of our noble and illustrious families had their origin in events which either took place during the period of the Crusades, or were in some way connected with them. Thus the "heart, gu., imperially crowned, or," in the arms of the Douglasses, Dukes of Hamilton and Brandon, as shewn at I 10, was taken in commemoration of Sir James Douglas, the faithful subject and associate in arms of Robert Bruce, having in 1329, made a pilgrimage to the Holy Land, for the purpose of depositing the heart of his sovereign in holy ground. Sir Simon Locard was deputed to accompany Sir James in this expedition, and was intrusted with one of the keys of the box which contained the heart. To commemorate this event he changed his name to *Lockhart*, and to his armorial bearings (Ar., on a chief, az., three boars' heads, erased, of the first) he added "a human heart, proper, within the bow of a padlock," (fetterlock,) and the motto, "*Corda serata fero.*"

The arms borne by the family of Bouchier had a similar origin. They bore "Ar., a cross, engrailed, gu., between four water-bougets, sa," S. 12; the thorny-pointed cross, the banner of their faith, and the water-bouget, the indispensable accompaniment of an itinerant life. Again, Minshul of Minshul, in Cheshire, bears "Az., an estoile, issuing out of a crescent, ar.," S. 11; and for crest, "An Eastern warrior, kneeling on one knee, and presenting a crescent;" both arms and crest having been assigned to him in commemoration of services performed by his ancestor, when fighting under the banner of Richard in the Holy Land. Lord Willoughby of Eresby has for crest, "A Saracen's head, crowned, fronté, all proper," for similar services. Thus we read—

"A Sarasyn king discomft was in fighte,
Whose head my crest shall ever be presente."

As to the mode in which armorial bearings were displayed, we find that in the reign of Edward I., who had taken part in the eighth crusade, coats of arms and military equipments of every kind, which had then become much more splendid than before, were borne by each chief, depicted on the surcoat or mantle which he wore over his armour, as well as upon the caparisons of his horse, as appears from the seal of this sovereign, shewn at B 2.

Among the MSS. in the Bodleian, are many lists compiled by heralds, in which both the name and arms of each chief are accurately detailed. One of the most ancient is entitled, "Les noms des chevaliers en le champ de roi Henri III., A.D. 1220;" and the celebrated roll of *Karlaverock* gives the names and banners of those knights who, in 1300, attended King Edward I. in his expedition into Scotland.

The custom of enamelling arms upon articles of plate was in use as early as the beginning of the thirteenth century; and in 1380, we find Edmund Mortimer, Earl of March, bequeathing a large silver plate, used for containing spices, and enamelled with his armorial bearings, to John Gilbert, Bishop of Hereford. In 1392, Richard, Earl of Arundel, gives by will, to his son, "a silk bed, with a half tester, or canopy, *embroidered with the arms of Arundel and Warren.*"

Arms were also splendidly illuminated on rolls of vellum. One containing those of the bannerets, knights-bachelors, and esquires, who were slain at the battle of Boroughbridge, in 1322, is among the earliest of these; and after the institution of the Order of the Garter, there were few of the knights who were not possessed of one of these splendid catalogues of his contemporaries and predecessors.

It was the frequent custom in monasteries, on solemn occasions, to expose to the public gaze the long genealogies of their founders and benefactors, which had been carefully

drawn up by the monks; and in the "Monasticon" of Dugdale, scarcely a foundation charter is recited, without having attached to it the *stemma*, or *genealogia fundatoris*, with descriptions of his armorial bearings, and at a later period, the arms themselves, illuminated in the choicest style; and, subsequently, when the mode of marshalling arms, or including in the same escutcheon the arms of every heiress with whom there had been an intermarriage, was introduced, an elaborate and compendious scheme of connexions was presented at one view. Much of the learning of the nation, then confined almost exclusively to ecclesiastics, seems to have been expended upon the production of elaborate genealogies, and the acquisition of the knowledge of the heraldic symbols peculiar to every family with whom an alliance could be proved.

The sumptuous vestments and mantles which the ladies were employed in embroidering, were often made in the form of escutcheons, joined to each other, and so arranged as to include all the quarterings to which the bearer was entitled. They were of velvet, satin, or taffeta, according to the rank of the person, and were considered as the court dress. They were bequeathed from father to son, and hence the modern phrase of *coat armour*, or *coats of arms*. Embroidering sacred vestments was an occasional employment of ecclesiastics.

Ecclesiastical communities adopted heraldic devices for sealing their public instruments, generally taking for this purpose the arms of their founder or principal benefactor.

These communities were frequently presided over by younger branches of some noble family, who, of course, retained their own devices, and, in some instances, gave them to their societies, as in the case of the see of Hereford, in 1230, to which Sir Thomas de Cantelupe made a grant of his arms, and they have ever since been borne by that see. They are shewn at V 7.

The merchants' marks were in use at a somewhat later period—viz., about the fifteenth and sixteenth century. Those who were not entitled to coat armour, were accustomed to invent certain symbols, or marks. Piers Plowman speaks of “merkes of merchauntes ymedeled” in painted glass. Many are now extant in door-cases and chimney-pieces, and in churches inlaid in sepulchral slabs. They consisted of various fanciful forms, distorted representations of initials of names, and were placed upon articles of merchandise, because armorial ensigns could not have been so applied without debasement. These marks were sometimes placed on shields, and in an Harleian MS., under a shield of this sort, is this explanation: “They be none *armys*, but a marke as marchaunts vse; for everye manne may take hyme a *marke*, but not *armys*, without an herawde or percyvaunte.” One is shewn at N 1^b.

It is probable that the Knights Templars and Hospitallers were the first who, as a community, bore arms.

The same religious zeal which prompted men to engage in the Crusades, made them desirous that the trophies they had there acquired should be hallowed by religious services. For this purpose, they were dedicated to some patron saint, and suspended over his shrine in the cathedral or parochial church. These trophies consisted of banners formed of the richest silks, with devices curiously embroidered, and of splendid metallic shields gorgeously enamelled in the most brilliant colours, and enriched with scrolls of gold and silver. Their arms were also sculptured upon monuments, of which the earliest instance occurs in the Temple Church, on the tomb of Magnaville, Earl of Essex, who died in 1144. A representation of this is given at A 4; and we shall have occasion again to refer to it, when shewing the connexion between heraldry and architecture.

The first instance of *quartering* arms by a subject, was

in the reign of Edward III., by whom authority for so doing was given to the Earl of Pembroke.

From the period of the Crusades to the time of Henry III., the adoption of heraldic devices had become so much in vogue, that regulations became necessary for their arrangement, and though, as we have before seen, the son appears frequently to have borne the same arms as his father, it was not till this reign that armorial bearings can properly be said to have become *hereditary*; and even then, we find that, on *taking up the Cross*, (engaging in the Crusades,) an alteration was often made in the paternal bearing. The *ordinaries* were often increased in number, as in the case of Howard, where the three crosses were made six, as at Plate 2, fig. 3, (Page 154;) or, sometimes crosses were added, where before the shield had been plain. Heraldry, however, seems now to have taken rank as a science, with its appropriate devices and vocabulary. In a MS. roll of arms, of this reign, (Henry III.) the different bearings are described according to certain fixed rules and modes of expressions, and these rules seem to have continued, with little or no variation, to the present day.

In the five centuries which succeeded the Conquest, little alteration occurred in the manner in which armories were exhibited upon the dress. When the Norman was closely invested in a *coat* of mail, exactly fitted to his shape, he threw over it an ornamental surcoat, without sleeves, at first loose and flowing, (as may be seen on the tomb just referred to,) but in the reign of Edward III. this surcoat was confined to the body in narrow folds. About that time, the mixed armour, composed of plates and mail, was not uncommon. The steel bodice was gilt, burnished, and enamelled with as much cost and skill as had formerly been bestowed upon the shield; but whether from the expense or the great difficulty of procuring it, this emblazoned armour did not continue long

in fashion, and was quickly succeeded by *tabards* of arms; these were larger than the original surcoats, and were made of the richest silk, and embroidered in the most sumptuous style. In these the nobility and gentry appeared, till the commencement of the sixteenth century, since which time they have only been used as state dresses for the heralds and other officers of arms. The tabard, like the surcoat, had the arms emblazoned upon it, as is shewn at D 2, which represents the surcoat of the Black Prince, as it still remains in Canterbury Cathedral.

During the reign of the three Edwards, Greek enamellers resided in England, teaching as well as practising their art. Embroidery, also, had attained great perfection, and to excel in it was deemed an accomplishment among ladies of the highest rank. During the fourteenth century, arms were beautifully embroidered upon canopies of state. They were likewise introduced into the castles of the nobles, and into churches, painted on compartments of the wainscoat, or stained in glass, and inserted into the windows of the chief rooms.

Painting in distemper was applied to the purposes of heraldry in the thirteenth century, as appears from the representation of the murder of Thomas à Becket, in Canterbury Cathedral, into which armorial devices are introduced; and in the nave of Westminster Abbey, completed about 1270, there were forty escutcheons decorated in this manner. The shrines of saints were usually painted in fresco, and the images were of metal enamelled.

There is one species of evidence on the subject of armories which we must by no means overlook, as it is, perhaps, of all others, the least liable to lead us astray—I mean that afforded by seals. We are told by the learned antiquary, Selden, that as early as the seventh and eighth centuries, some of the French sovereigns had golden seals, which were fashioned with *escutcheons* and *coats of arms*;

and in England, arms are said to have been used on seals as early as the time of Edward the Confessor, who probably introduced the custom from Normandy, where he had been educated.

From a careful examination of the seals of the different sovereigns of England, from the time of Edward the Confessor, we find that the first into which a *shield* is introduced, is that of Henry I., but it is *without any device*. The seal of Stephen has a heater-shaped shield, but still *no device*. The first seal in which there are any arms is that of Richard I., "sur le premier sceau de ce prince on distingue un *lion*; le second, en offre trois *leopardées*, à cette époque furent fixées les armes que l'Angleterre a conservées jusqu'à nos jours." I quote this from a French author, on account of the words "*trois leopardées*;" a mode of expression which, if it have not given rise to the idea (a very favourite one with some) that the arms of England were originally *leopards*, and *not lions*, has at least had a tendency to confirm that opinion. It also explains what we read in the romance of Richard Cœur de Lion—"Upon his shoulders a scheld of stele," with the "lybbards painted wele." It seems to have arisen from a misunderstanding of the French word "*leopard*," as used in heraldry.

By "*leopard*," the French heralds express in their language, a *lion*, *full-faced*, and which we call a *lion*, *passant*, *guardant*, as in the arms of England. A lion, *passant*, they call "*un leopard lioné*;" and a lion, *rampant*, *guardant*, is with them "*un lion leopardé*."

Arms are introduced into the seal of every sovereign since that of Richard. In that of Edward I., we see them, for the first time, introduced on the caparisons of his horse, as shewn at B 2. Richard II. is seated on a throne of gothic work, with a lion on either side, and on his private seal is a shield, with the arms of France

and England quartered, and supported by two lions. Henry IV. has the same seal as Richard II. Henry V. is the first who in his titles places England before France; and at the lower part of the throne on which he is seated, are three escutcheons, with the arms of Wales, Cornwall, and Chester. On the seal of Henry VIII., the arms are for the first time surrounded with the Garter.

Into that of James I., banners are introduced.

The obverse of the seal of the Commonwealth represents the interior of the House of Commons, while on the reverse is a map of the United Kingdom, with a shield at the upper part, having upon it the cross of St. George, and another below, with the harp of Ireland.

Cromwell's seal has an equestrian figure of the Protector, and an escutcheon charged with the saltire of St. Andrew, and over it an inescutcheon bearing his own arms.

Having thus traced the progress of heraldry from the earliest times to the chivalrous period of the middle ages, when it had reached the zenith of its glory, we shall now present you, in as simple and concise a form as possible, with the elements of the science, and then proceed to some of its more interesting applications to history and architecture.

LECTURE II.

ELEMENTS OF HERALDRY.

OF THE SHIELD AND ITS DIVISIONS. G.

THE field, or ground, upon which the figures that make up a coat of arms are drawn, is called the *shield*, or *escutcheon*. The different parts, or points, of the shield are distinguished by the following names; the letters refer to those in the Display at G:—

- | | |
|--------------------|--------------------|
| A. Dexter chief. | B. Middle chief. |
| C. Sinister chief. | D. Honour point. |
| E. Fess point. | F. Nombriil point. |
| G. Dexter base. | H. Middle base. |
| I. Sinister base. | |

That side of the shield which answers to the left hand of the observer, is the *dexter*, and that which answers to the right hand, the *sinister* side. Shields may be divided by partition lines: these lines are either straight or crooked. Of the latter, fourteen are shewn at J, with the names by which they are distinguished. An example of this mode of division is given at Q 3, which we should blazon thus:—“Party per pale *indented*, ar. and gu., a fess, countercharged.” Division of the shield by straight lines is shewn at L: they are blazoned, Party per pale, party per bend, &c. You will see why these names of pale, bend, &c., are used,

when we come to speak of ordinaries. When the shield is divided into three equal parts, the French call it *tiercé*: thus at L, we have *tiercé in pale*. This, however, is a mode of division seldom adopted by English heralds.

TINCTURES AND FURS. F.

Shields, and the figures with which they are charged, are further distinguished by various tinctures. These are divided into metals, colours, and furs, the names of which, with the abbreviations by which they are usually known, are as follow:—

		<i>Abbrev.</i>	<i>Noblemen.</i>	<i>Sovereigns.</i>
Yellow,	Called in Heraldry	Or ...	Or ...	Topaz ...
White,		Argent ...	Ar....	Pearl ...
Black,		Sable ...	Sa....	Diamond ...
Blue,		Azure ...	Az ...	Sapphire ...
Red,		Gules ...	Gu ...	Ruby ...
Green,		Vert ...	Vert ...	Emerald ...
Purple,		Purpure	Purp. ...	Amethyst ...
Orange,		Tenné ...	Tenné ...	Jacinth ...
Murrey,		Sanguine	Sang. ...	Sardonyx ...
				Sol.
				Luna.
				Saturn.
				Jupiter.
				Mars.
				Venus.
				Mercury.
				Dragon's head.
				Dragon's tail.

When a charge is of its natural colour, it is said to be proper, (ppr.) In the first column, the colours are described by their common names; in the second, by their heraldic names; while the third gives the abbreviations generally made use of in blazoning. Some heralds, however, when blazoning (viz., when describing in proper heraldic terms) the arms of noblemen, make use of the names of different precious stones to describe the colours: these are given in the fourth column; and of different planets to describe the arms of sovereign princes, as in the fifth column. Thus, supposing the arms were, "Sable, a fess, argent," if belonging to a nobleman they would, on this plan, be blazoned, "Diamond, a fess, pearl;" if to a sovereign, "Saturn, a fess, Luna." This, however, is a custom which has fallen into almost entire disuse, at least in England.

In *engravings* of arms, these colours are represented either by dots, or lines drawn across the shield in different directions, as shewn under the head of Tinctures, at F. You will there see that

		<i>Metals or colours to be used.</i>	
Or	is represented by dots.	Gold,	or yellow.
Argent	" plain.	Silver,	or white.
Sable	" { horizontal and perpendicular lines, crossing each other	Lamp or ivory black,	shading the same with gum.
Azure	" horizontal lines.	Ultramarine, or cobalt;	shading, indigo.
Gules	" perpendicular lines.	Vermillion;	shading, lake.
Vert	" { diagonal lines, from the dexter to the sinister side of the shield.	Verditer and gamboge, mixed;	shading, gamboge and indigo.
Purpure	" { ditto from the sinister to the dexter	Royal purple,	shading the same with gum.
Tenné	" { diagonal lines in the same direction traversed by perpendicular lines.	Red and Yellow.	
Sanguine	" { diagonal lines crossing each other	Dark red.	

FURS. F.

Besides metals and colours, shields and their charges are often represented as if covered with different furs. The ten most commonly met with are shewn at F.

1. **ERMINE**—Has the field, argent, with small spots, sable, in the form of little triangles. This, in heraldry, is called powdering.
2. **ERMINE**S—Has the field, sable, and the powdering, argent—viz., it is just the reverse of the former.
3. **ERMINES**—Is almost the same as ermine, only it has a red hair on each side the black.

4. **ERMINOIS**—Has the field, or, and the powdering, sable.
5. **PEAN**—The field, sable, and the powdering, or.
6. **VAIR**—Is either argent and azure, or azure and argent : it is formed by little bells, or cups, ranged in a line, in such a manner that the base argent is opposite to the base azure ; but if the vair be of any other tinctures, it must be so expressed in blazoning.
7. **COUNTERVAIR**—Is when vair of the same tincture is placed base against base, and point against point.
8. **VAIR EN POINT**—Is when the point of one vair is opposite the base of another.
9. **POTENT**—Is formed of figures like crutch-heads.
10. **POTENT COUNTER POTENT**—Is formed of figures like crutch-heads, counterplaced.

OF CHARGES.

By a charge, we mean whatever is contained in the field of the escutcheon. Charges are generally divided into three classes—1. Honourable ordinaries ; 2. Subordinate ordinaries, or subordinaries ; and 3. Common charges.

Of Honourable Ordinaries. K.

Honourable ordinaries are formed of lines only, and receive different names, according to the disposition and direction of these lines. They are nine in number—viz., The Chief, Pale, Fess, Bar, Bend, Bend Sinister, Chevron, Saltire, and Cross, all of which are shewn at K. Of these, six have diminutives, which will be described as we proceed. Ordinaries are said by some to have owed their origin to the fanciful manner in which different portions of the dress of the warrior were worn :—thus, the fess is said to have represented the sword-belt ; the bend, the scarf, &c.

1. The chief is formed by a line drawn horizontally across the upper part of the shield, at the distance of one-third from its upper edge. In describing this, as well as other charges, if the lines by which they are formed are not straight, it must be so expressed in blazoning them, as, for example, a chief, "indented" I 11, "three bars, wavy," Q 4, "a fess, superengrailed," &c. Examples of the chief may be seen at I 10, E 6, and T 4.*

The chief has been supposed to signify dominion and authority. Its diminutive is a fillet K,† the contents of which must not exceed one-fourth of the chief, of which it occupies the lowest portion.

2. The *pale* K, like the chief, incloses one-third of the field, and is formed by two perpendicular lines drawn from the chief to the base of the escutcheon. The town of Beauvais, in Picardy, bears for its ensign a pale, with this motto, "Palus ut hic fixus (semper) constans et forma manebo," in allusion to the attachment shewn by its citizens to their sovereign, during his wars with England; and hence the pale has, with great probability, been supposed to be derived from the Latin, *palus*, a stake, whence "palisade," as used in fortifications. Ar., a pale, sa., are the arms of the Earls of Mar.

The pale has two diminutives: the *pallet* K, which is half of the pale, unless there is more than one in the field, and then it is still further diminished, as at S 10, and the *endorse* K, which is the fourth part of a pale.

When a shield is divided into two equal parts by a ver-

* Wherever these references are given, it will be well to refer to the figures on the Display, and compare them with the Blazon, which will be found at the end of the lectures, under the head of "Description of the Figures." The terms used in blazoning will thus be very soon acquired.

† The Roman capital is introduced to shew that an example of the figure described is given in the Display, each compartment of which is indicated by one of the letters of the alphabet.

tical line passing through the centre, it is blazoned, *Party per pale*, L and N 5, 7, and 9; W 10; T 10 and 15; V 1 and 7; N 11.

When the field is divided into four or more equal parts by such vertical lines, and of two different tinctures alternately disposed, it is said to be *paly*, as at K, which is paly of six; as each space is supposed to be formed of a separate piece, and the pieces are all on one level, (and not as in the case of a pale laid upon the surface,) there should be no shading between them.

When a charge is placed in the direction of a pale, it is said to be palewise, or, in pale, L.

3. The fess, K, is as if the chief were brought down to occupy the centre of the shield, of which it contains the third part; it is supposed to represent a scarf placed transversely across the shield, T 3, 13, and 14; R 6 and 17.

4. The bar, K, is formed by two horizontal lines in the same direction as in the fess, but inclosing only a fifth of the field; if there is only one bar, it must be placed in the centre, but if two, the field must be divided into five equal parts, and the two bars be placed at equal distances above and below the centre. S 9, E 6, I 11.

From this ordinary we have *barry*—viz., where the field is divided by horizontal lines into four, six, or more equal parts, of metal and colour alternately, as at K, barry of six.

The *closet*, K, is half of the bar, and is generally placed on either side of the fess, which is then said to be *cotised*, though this mode of arrangement is more common with the bend, K, of which the cotise is a diminutive.

The *barrulet*, K, is equal to one-fourth of the bar, or half of the closet; when they are placed together in couples, they are called "*bars gemelles*," K, as in the arms of Barry, borne by Lord Barrymore, "*Ar., three bars gemelles, gu.*"

5. The *bend*, K, is formed by two diagonal lines drawn at equal distances from the centre of the shield, from the dexter chief to the sinister base; it contains the third part of the field, if charged, as at I 2 and 4, T 6; and the fifth part, if uncharged. It has four diminutives—the *garter*, the *cotise*, the *bendlet*, and the *riband*.

The *garter*, K, contains one-half of the bend.

The *cotise*, or *cost*, K, generally accompanies the bend, one being placed on either side of it. Hence perhaps its name, from "cote," a rib.

The *bendlet*, K, contains a sixth part of the field.

The *riband*, K, is half a cotise, but does not touch the escutcheon at either end.

From this ordinary we derive—

Bendy, K, in which the whole field is divided into equal spaces, by lines drawn in the direction of a bend; also, *Party per bend*, L., and

Bendwise, or in bend, L, which is said of a charge when it lies in the direction of a bend.

Barry bendy is when the field is divided by lines drawn in the direction of the bar and the bend, as at T 1, "Barry bendy, ar. and az."

Paly bendy, in that of the pale and bend, T 2—"Paly bendy, ar. and gu."

Bend enhanced, K. A charge is said to be enhanced when it is placed above its usual position; this most frequently happens to the bend, and its diminutives, as at K, where "Ar., three bendlets enhanced, gu.," are the arms of Lord Byron.

6. *Bend sinister*, K. The bend being in an opposite direction—viz., from the sinister chief to the dexter base. It has two diminutives:—

The *scarp*, K, which contains one-half of the bend; and

The *baston*, or, as it is generally called, *bâton*, which contains the fourth part of the bend. The *bâton* is borne as a mark of illegitimacy.

7. The *chevron*, K. So called from its resemblance to the rafters which support a roof, which the French call a *chevron*; its etymology has been further and rather fancifully traced to the position formed by the heads of goats (*chèvres*) when butting one against the other. It occupies a fifth of the field; or a third, when charged, and should be shaded on the under side only, I 12, E 8, N 2, S 3, T 9. Its diminutives are—

The *chevronel*, K, and N 18, containing one-half of the *chevron*; and

The *couple close*, K, which is half of the *chevronel*. The *couple close* is only borne in pairs, unless there is a *chevron* or other ordinary between two of them, which is then, like the bend, said to be *cotised*.

Unlike the other ordinaries, the *chevron* does not always occupy the same position in the centre of the shield. A fess is sometimes placed between two *chevrons*, one above and one below; sometimes it issues from the side of the field, and is then called a *tourney*—of this or that side, thus, “Or, a *chevron tourney*, sinister, gu.,” is the bearing of Tournay. It may also be coupé, or cut off, so that it does not reach the sides of the field; or *removed*, as at K. When this part is entirely taken away, it is said to be *disjointed*.

From this ordinary we have party per *chevron*, as at L, as well as per pale and *chevron*.

8. The *saltire*, K, is formed by a combination of two bends, one sinister, and the other dexter. “Gu., a *saltire*, or,” is the arms of Mercia, one of the kingdoms of the heptarchy, as may be seen in the ancient abbey of St. Albans, which was founded by Offa, King of Mercia. What is called St. Andrew’s cross, which forms part of the national

flag, is an example of a saltire. This badge is shewn with the riband of the order of the Thistle, at the bottom of the Display. Other examples of the saltire are given at E 7, S 8, T 4.

9. The *Cross*. No ordinary is of so frequent occurrence as the cross, and none is subject to so many modifications of form : they are, in fact, almost endless. The examples which are given at O, with their names written under, are those most commonly met with, and are therefore of the greatest interest. We cannot more properly begin, than with our own red cross of St. George, O, as borne upon the national flag. Of this we shall speak more fully when treating of *ensigns*.

The cross, if charged, occupies a third of the field, if uncharged, a fifth, and is formed by lines drawn fesswise and palewise, meeting, but not intersecting each other.

The following varieties of the cross are drawn at O :—

The cross of St. George—another example at R 13.

Raguly.

Patriarchal.

Cross-crosslet—is a cross crossed towards each end.

Potent—the ends terminating like the heads of crutches.

Nowy.

Moline—the ends resembling the *fer de moline*, or mil-lined. “Ar., a cross moline, sa.,” was borne by Dr.

Alnwick, founder of the philosophy school, Oxford.

Patonce—differs from the moline, in having three ends instead of two.

Fleury—is coupé at the ends, from which proceed three points resembling the fleur-de-lis, and hence the French call it *fleur-de-lissé*.

Pointed.

Maltese—it derives its name from being the insignia of the Knights of Malta. The jewel of the Knights of the Bath is of this form.

Rayonnant.

Pierced—any cross may be borne *pierced*, that is, with a piece taken out of the centre. This piece may be either round, lozenge-shaped, or square.

Fusils in cross.

Voided—or, a cross, voided, gules.

A charge is said to be voided, when the inner part is taken out, a narrow border only being left on each side, and the colour of the field seen through the two, as at O. Should the ordinary be cut short before reaching the sides of the shield, it is said to be *voided throughout*.

Humetty.

A *pall*—this figure may be seen on the shield of the see of Canterbury at V 1.

Engrailed—S 12.

Adumbrated, or *umbrated*, is said of any other charge, as well as of a cross, when it is represented in outline only; “and such bearing,” says Gwillim, “is by better heralds than grammarians called *transparent*, because the field being on the other side, yet the colour and tincture thereof sheweth through the charge.” It is, in fact, the shadow or umbra of a charge, and therefore called *umbrated*.

Fimbriated—when one charge is placed upon another, leaving the edges of the lower one visible, it is then said to be *fimbriated*. An example of this may also be seen in our national ensign.

Subordinaries. H.

The following charges are generally classed under the head of subordinaries :—

The *pile*, which consists of two lines, terminating in a point, is formed like a wedge. The pile generally issues from the chief, but is also borne in bend; and issuing from other parts, it is then said to be *issuing*, H. When one

issues from the chief, and lies between two others issuing from the base, it is said to be *reversed*, H. *Barry pily* is when the piles run transversely across the field in the direction of bars; *pily* only, when in the direction of the pale. The pale is shewn at E 4.

The *lozenge* has four equal and parallel sides, but is not rectangular, the upper and lower angles being acute, and the lateral ones obtuse. When it touches the edges of the shield each way, it is called a *grand lozenge*. When the field is divided by a number of lines drawn saltirewise, it is said to be *lozengy*, H.

The *mascle* is the lozenge voided; and *masculy* is lozengy voided.

The *rustre* resembles the mascle, only that it is voided round, instead of square.

The *fusil* resembles an elongated lozenge.

The *fret* is a figure which combines that of the saltire and the mascle. *Fretty*, H, is when the field is covered with frets, or sticks, interlacing one another. If they exceed eight, the number of pieces should be specified, as "fretty of ten and twelve," &c., R 3.

The *gyron*, when borne by itself, is drawn as at H; but (except the quarter) the space inclosed by any two straight lines drawn from the circumference of the shield, and meeting in the fess point, is called a gyron. The whole shield is often thus divided, and is then said to be gyronny of six, eight, ten, &c., R 7.

The *quarter* is also formed by two lines meeting in the fess point, but one is perpendicular, the other horizontal, and thus incloses a fourth part, or quarter of the field, whence its name. Shields divided quarterly, I 1, R 7, 9, 17.

The *canton* may be said to be diminutive of the quarter, though its exact proportion is not determined E 8, S 9; if placed in the sinister chief, which it seldom is, it must be blazoned a canton, sinister.

The *inescutcheon* is a small escutcheon borne within the shield, either in the fess point, to receive any arms to which the bearer is entitled, I 1 and 7, or in *chief*, to hold the arms of Ulster, for the distinction of a baronet, as at R 2.

The *orle* is an inner border, the field being visible both within and around it. It is a common French word for selvaige; the breadth is one-half of the border, H.

The *border* contains a fifth of the field in breadth, and runs all round the edge of the escutcheon, and parallel to it. When formed by straight lines, it is called simply a border; it may also be indented, H, invected, engrailed, &c. Charges are frequently placed upon it; it is then said to be *charged*, as at H, and T 10. If the border is formed of colour and metal, alternately, it is called *compony*; if there be two rows of these alternate colours side by side, it is *countercompony*, H; and if more than two, *checky*, H; it is also borne *quarterly*, H. A *bordure*, wavy, is generally a sign of illegitimacy.

The *tressure* is half the breadth of the orle, or a fourth of the border; it may be borne single, double, or treble, and is frequently ornamented with fleur-de-lis on either side, as may be seen in the arms of Scotland, on the royal escutcheon, where the lion is surrounded by a tressure* "fleury, counterfleury," N 5 and 9.

The *flanche*, of which two are always borne together, is formed by a portion of the circumference of a semicircle, and the side of the escutcheon.

The *flasque* and *voider* are considered as diminutives of the flanche, and are blazoned as flanches.

Subordinaries may be borne invected, indented, engrailed, &c., like ordinaries, and must be so described.

Guttes, or drops, are of different tinctures, and are

* The tressure as well as the border is cut off when *impaled* with another coat. Vide N 7, P 17. If a bordered coat be marshalled with other coats *quarterly*, no part of it must be cut off.

named accordingly, Q; their colour is shewn in the same way as that of other charges: thus when the field or any charge has these guttæ upon it, it is said to be gutté, as at Q, and again at T 9.

When the drops are	Or	The shield, or charge, on which they are scattered, is said to be	Gutté d'or.
	Gules		" de sang.
	Vert		" d'olive.
	Argent		" d'eau.
	Azure		" de larmes.
	Sable		" de poix.

ROUNDLES. F.

Roundles are small circular figures used in heraldry, and are distinguished by different names, according to their different tinctures. Those that are of metal should be represented *flat*, and those of colour, of a globular form. They are, however, very often blazoned as roundles of such and such a colour. Thus, T 16, three roundles, or, (bezants;) they are figured at F, and are thus named:—

Name.	Tincture.	Represent.
1. Bezants...	Or.....	{ Bezants, Gold coin, (Eastern, probably from the Crusades.)
2. Plates ...	Ar.....	Silver coin.
3. Torteaux.	Gules	Wastals, (Cakes.)
4. Hurts ...	Azure ...	Hurtleberries.
5. Pommes .	Vert	Apples.
6. Golpes ...	Purple ...	Wounds.
7. Pellets ...	Sable	—
8. Guzes ...	Sanguine .	Eyeballs.
9. Oranges .	Tenné ...	Oranges.
10. Fountain.	— ...	Fountain.

Billets are small oblong squares, generally scattered over the field, which is then said to be *semée* of billets, or billetty, as in the arms of William of Nassau; but if there are not more than ten, their number must be stated.

COMMON CHARGES. M.

There is no object, animate or inanimate, real or imaginary, but may constitute a *charge* in heraldry; and of many of them a simple representation would suffice to make them understood; but as animals are often borne in different positions, or parts only of them—a head, a paw, for instance,—it is necessary to have particular terms by which these positions may be described. It may be observed that animals, as charges, are chosen for their noblest, and not their meanest qualities—as for example, the lion, for his *courage* and not for his *ferocity*; the serpent, for its wisdom and not for its subtlety; the fox, for his sagacity and not for his cunning. The principal of these positions are shewn at M, thus:—

Rampant—is when a lion, or other animal, is represented standing on one of its hind legs, with one eye only visible, I 1, N 2 and 7; if with the tail between its legs, it is said to be *rampant coward*.

Rampant gardant—the same, but looking full-faced.

Rampant regardant—the same, but looking towards its tail.

Passant—passing, or walking along.

Passant gardant—the same, but with the head affrontée, or looking full-faced, as the lions of England.

Passant regardant—the same, but looking behind him.

Couchant—an animal lying on its belly, with the head lifted up, T 7.

Saliant—in a springing position.

Statant—when standing.

Naissant—is a part of an animal coming out of a fess, or any other ordinary, T 13.

Debruised—any animal having an ordinary laid over it. The example given is a lion rampant gardant,

debruised of a fess ; another may be seen at N 2, in the arms of Hardress.

Addorsed—two animals placed back to back.

Combattant—the same, face to face.

Dismembered—an animal without legs or tail.

Couped—any part of an animal cut off *even*. The example given is a lion's jamb, couped.

Erased—when the part is torn off. The example is a lion's paw ; and again, a wolf's head, in the arms of Lupus, at N 12.

Almost all the above terms are applied exclusively to beasts of prey. The following are generally used in describing tame animals :—

Sejant—any animal in a sitting posture.

Cabossed—the head of a buck, or any other animal, that is placed full-faced, or *affrontée*, I 8.

Attired—is said of the antlers or horns of a stag, hart, or buck ; unicorns, &c., are said to be *armed* of their horns.

At gaze—the hart, stag, buck, or hind, when full-faced, is said to be at gaze ; all other beasts in this attitude are called *gardant*.

Tripping—deer having the right foot lifted up.

Lodged—deer when lying down.

The following apply exclusively to birds :—

Inverted—wings with the points downwards.

Rousant—a bird rising, or preparing to take wing ; it is generally applied to the heavier birds, as the swan.

Trussing—the example is an eagle trussing a mallard.

Displayed—having the wings expanded. Example, an eagle displayed, N 11, S 1, I 9.

Volant—a bird flying.

Conjoined in lure, or *inverted*—two wings joined together, with their tips downwards, as in the example at M, and at E 4.

Erect—wings turned upwards.

Jessed and belled—when hawks are represented with their bells, they are said to be *belled*. Jesses are the thongs with which the bells are attached, and when these are hanging loose, or *flotant*, the bird is said to be *jessed and belled*.

Pelican in her piety—is when she is represented in her nest feeding her young.

Naïant—is said of fish, when in fess, or placed horizontally across the field.

Embowed—when the body is bent, like the dolphin.

Hauriant—fish, when in pale.

Fretted—the example is three trouts, fretted in triangle, the heads, or, and tails, ar., for the name of Troutbeck.

Fish of all sorts are borne in coat-armour, from the whale to the sprat, but when of no particular denomination, and of small size, they are simply blazoned as fish—e. g., “Gu., a chevron, between three fishes, ar.”

Nowed—serpents are generally thus represented—tied up in a knot, as it were—“Gu., an adder, nowed, or,” and at R 10 and 11.

Pegasus—“Az., a pegasus, volant, ar.,” the arms of the Middle Temple.

The entire figure of man is sometimes borne, as in what is called the

Prester John—the device of the see of Chichester.

Vambraced—implies that the whole limb is covered with armour. The three legs conjoined, as in the arms of the Isle of Man, are *vambraced*, Q.

The heavenly bodies, sun, moon, and stars, are thus described :—

Sun in its glory—no colour need be mentioned : it is always *or*, and when eclipsed, *sable*.

Moon—is said to be *in her complement* when at the full; *in her detriment*, when eclipsed; *decrecent*, Q, with the horns pointing to the sinister side; *increcent*, Q, with the horns pointing to the dexter side.

Crescent—has the horns turned upwards, S 6.

Star, or *Estoile*, S 11—it differs from a mullet, E 8, in the rays being crooked, instead of straight.

Imaginary Animals.

These can neither be classed under the head of birds, beasts, nor fishes, being often a combination of all. Those most resembling beasts, are—

The Centaur, Sagittarius, Harpy, Triton, Mermaid, Antelope (heraldic), Unicorn, Pegasus, Musimon, Dragon, and Griffin.

Those resembling birds, are—

The Martlet, Allerion, T 6, Cockatrice, Wyvern, Phoenix, Cannet, (a duck, sans beak and feet.)

With the exception of griffins, martlets, and unicorns, these imaginary figures are seldom met with in English heraldry.

The vegetable kingdom also contributes its share to heraldic charges, and there are a few terms applied to them which require a brief notice.

Thus, trees, or plants, are said to be *eradicated*, when the roots are left; *accrued*, if full-blown; *pendent*, if drooping; *fructed*, if bearing fruit; *slipped*, when irregularly broken off; *couped*, when cut off; *blasted*, when deprived of their leaves. The fleur-de-lis, which was, till the late revolution, the arms of France, is also borne as a mark of difference, as we have before seen. The white and red roses, the favourite ensigns of York and Lan-

caster, are often met with ; also the trefoil, quatrefoil, cinquefoil, N 3 and T 9, and double cinquefoil.

Parts of Man.

Almost any part of the human body may constitute a distinct charge—the head, arms, legs, hands, S 14.

In blazoning the human figure, we should state in what position it is, whether *naked* or *habited*, (vested ;) and if habited, then in what manner, whether *rustic*, in *armour*, or in *robes*. Man is said to be *crined* of the colour of his hair.

We say *embowed*, when the arm is bent back, with the elbow to the dexter side ; *counterembowed*, when to the sinister side. If armed, it is said to be *vambraced*, Q.

When wreaths of oak or ivy are bound round the temples, the charge is said to be *wreathed* with oak, ivy, &c.

Charges may be decorated with the heads of different animals : if with those of serpents, they are said to be *gringolly* ; if lions, *leonced* ; if eagles, *aguilated* ; if peacocks, *pavonated*.

A peacock, with his tail displayed, is said to be in *his pride* ; and a pelican, feeding her young, in *her piety*, M. The latter is a very ancient Christian symbol. The Cornish chough is black, with red beak and legs, and is blazoned *proper*. Swans, when blazoned *proper*, must be white, with red beaks ; and *membered*, black about the nostrils. A swan, with a ducal coronet and chain, is “ a swan, ar., ducally gorged and chained, or ;” some blazon it a cygnet royal. A swan’s head is sometimes borne alone, and should be blazoned, “ a swan’s *neck*, erased or coupéd.”

The cormorant, the seagull, and the shoveller, are often borne, as well as the cassowary, which last, heralds call an *emew*.

The feathers of birds also form distinct charges: they are all represented straight, except those of the ostrich, which have their tips down, as in the well-known badge of the Prince of Wales. In blazoning, you must say a plume of three or five feathers, sometimes one row is placed above another—e. g., a plume of ten feathers, in two heights, C 3, I 2.

Different terms are used for describing different positions of the wings. When the wings are elevated and the legs extended, we call it *displayed*, M, as it is borne by many German princes, and by the Emperor of Russia. This is what is generally, though improperly, called a spread eagle. If it have more than one head, it should be expressed as "Sa., an eagle with two heads, displayed, or," I 9. When the wings are both behind the head, and back to back, they are said to be *expanded* or *indorsed*, M; when in an upright position, *erect*, M; when the points are turned downwards, *inverted*, M. A bird, *volant*, *in fess*, or *bend*, has the wings displayed, and its body lying in the direction of the fess or bend, M. If an eagle is borne without wings or legs, &c., it must be so expressed. Wings, by pairs, are called *wings conjoined*; and if their points are downwards, they are said to be *inverted*, or *in lure*, as borne by the Seymours, E 4.

In heraldry, small birds are usually drawn in the form of blackbirds, but their colour must be blazoned. Martlets are without legs; the French draw them without beaks.

A game cock is said to be *armed* of his beak and spurs, *crested* of his comb, and *jelloped* of his wattles or gills.

We should have been glad to have introduced examples of each of these charges, but we could only have done this by omitting others of more interest. In the next lecture we shall proceed to explain the "Rules of Blazoning."

LECTURE III.

OF BLAZONING.

THE origin of the word "blazon" is evidently German, *blasen*, in that language, signifying to wind a horn. When a knight intended to enter the lists at a tournament, he caused his esquire to signify his intention by *winding* a horn. Proper officers were appointed to examine the armorial bearings of such as were about to enter, and this having been once done, it was not necessary that it should be repeated, but the knight so examined was thenceforth entitled to place two horns, by way of crest, upon the top of his helmet, to shew that he had once entered the lists, and that his arms had been duly examined. Hence the frequent occurrence of these horns among the crests of the German nobles, of which an example is given in the Display, over the arms of H.R.H. Prince Albert.

Blasen, in English, *blazon*, came thus to be applied to the description of coat armour.

By blazoning a coat of arms, then, we mean *describing* it in proper heraldic terms; with these terms every herald, as well as those who paint or engrave arms, is supposed to be acquainted; and, therefore, if the description be accurate, he would be able from it to make a drawing of the required arms.

Having gained a knowledge of the different points of the shield, and its mode of division, with the names of the ordinaries and other charges, and of the tinctures by which they are distinguished, attention to the following rules will enable you so to describe them that they will be understood without the aid of drawings.

Be as concise as possible, and above all things avoid tautology, especially as respects the words *of*, *or*, and *with*; the name of the same metal or colour should never be used twice: to avoid this, if a tincture occur a second time in describing the same arms, you must say *of the first*, *of the second*, and *of the third*, according to the order in which it has been before mentioned—for example, the shield at Q would be blazoned, “Vert, a chevron, ar., between three crosses, sa., a chief of the *second*—viz., a chief, ar. We say of the *second*, to prevent the repetition of the word *argent*, and it is *of the second*, because argent was the *second* tincture mentioned in the blazon. Had the chief been of the same tincture as the cross-crosslets, the blazon would have been thus:—“Vert, a chevron, ar., between three cross-crosslets, sable, a chief of the *last*.” When a charge is of the same colour as the field, you must say “*of the field*,” or “*of the first*,” instead of repeating the colour—viz., if the field be all of one metal or colour.

Always begin your blazon with a description of the field, and mention its divisions, if any, (as per chevron, per pale, &c.,) and the colour of each division; thus Q 3 is “Party per pale, indented, argent and gules, a fess, countercharged.” Then name the principal ordinary, and its particulars, if not plain, (as I 11, “Or, three bars, wavy, gu.”) then any charges which may surround the ordinary, and afterwards those that are upon it. The chief, or canton, or any charge that occupies a *fixed* place in the field, is generally blazoned last. Now compare

this description with the following blazon of Q 2, which is the same as Q 1, with the addition of three pellets on the chevron, as it will illustrate most of the foregoing rules, thus:—"Vert, on a chevron, ar., between three cross-crosslets, sa., as many pellets, a chief of the *second*." Here we say "on a chevron," to shew that the chevron is charged; "as many," to avoid repeating the word three; the colour of the pellets need not be mentioned, as they are always sable; "a chief of the *second*"—viz., the same colour as the chevron, which is the second that was mentioned. The chevron is named after the field because it lies immediately upon it, and nearest the centre; then the cross-crosslets, which also lie upon the field; and, last of all, the pellets, which, as they are placed *upon* the chevron, are most remote from the field.

The position of the charges must be described—viz., whether they are placed bendways, paleways, barways, &c., thus, Q 6—"Gu., three swords, barwise, ppr., pomelled and hilted, or." And the attitude of such charges, if they are animals, as well as their tincture, M, Ar., a lion, *rampant, proper*, and T 7, a lion, couchant; but when borne in threes, as at I 12—viz., two in chief and one in base, the position need not be stated, nor need we say *two and one*, as is often done, when they are borne in a triangle—viz., one in chief and two in base. The same rule will apply, when the fess, chevron, or bend, is borne between such charges, Q 1—*Vert, a chevron, or, between three cross-crosslets, sa.*; it is not necessary to say, *two above and one below*. A cross between four figures is said to be cantoned, as at L.

It is a law in heraldry, that colour must never be placed upon colour, metal upon metal, nor fur upon fur, thus—"Or, a lion, rampant, ar.;" "Az., a bend, sa.;" "Ermine, a fess, vair," would be false heraldry; but if the charge is *proper*, the field may be either of metal or colour. When

the field is divided into two tinctures, the charge upon it is often *countercharged*, as at Q 3, which is, "Party per pale, indented, ar. and gu., a fess, countercharged"—viz., where the field is metal, the charge is colour; and where the field is colour the charge is metal. Another example is given at Q 5—"Party per fess, gu. and ar., a pale, countercharged." Again, at T 10 and E 8, and in the arms of Wales, at X 7.

Where the ordinary is formed by any other than straight lines, it must be named, as Q 4—"Ar., a fess, *superengrailed*, or"—that is, engrailed on its *upper* edge only; or as at O—"Ar., a cross, *engrailed*, az.;" and at I 2, "A cross and border, *engrailed*, or."

Many of the terms used in blazonry vary with the particular kind of animal to which they are applied.

The different parts or positions of animals are not always expressed by the same terms in blazoning: thus, a lion, or other beast of prey, when walking past, is said to be "passant," M; but a stag, in the same attitude, is "tripping," M.

Beasts are said to be "armed" of their horns, teeth, and claws, which are generally of a different colour from the animals themselves, and must be so expressed—e.g., "A lion, rampant, armed and langued, (the tongue,) gu." Unless it is otherwise expressed in the grant of arms, it is a general rule, that when the colour of the animal is az., the tongue and claws must be gu., and *vice versâ*. They are said to be *queued* of their tails, *unguled* of their hoofs. If either the tongue or claws are cut off, the animal is said to be *disarmed*; and if the parts cut off are entirely removed, and not in the shield at all, it is blazoned, "sans tail, sans feet," &c.

Animals are almost always represented with their heads towards the dexter side of the shield, unless there is more than one, as when *combattant*, M, or addorsed, M. When

an animal is turned towards the sinister side of the shield, it is said to be *contourné*, or running out of the field; if with the tail between the legs, *coward*; if without a tail, *defamed*; if with a bâton in the mouth, *baillony*.

Dogs being of various breeds, and used for various purposes, the attitudes in which they are borne are often indicative of their kind, hence they are said to be *beating*, *coursing*, *scenting*, &c.

OF BIRDS.

Birds, when borne of their natural colour, are said to be *proper*, and *armed* of their claws and beaks, if birds of prey; but if not birds of prey, *membered*—thus, “argent, a hawk, proper, armed, or,” implies that his talons and beak are “or.” The falcon is distinguished from the eagle by having bells on his legs, and is then termed *belled*; but if the thongs to which the bells are fixed are flying loose from the legs, it is said to be *jessed and belled*, M.

DISPOSITIONS. L.

By this we mean the position in which any charge is placed. This is often either on some one of the ordinaries, as in the examples at L, which would be thus blazoned:—“Argent, on a pale, azure, three plates;” “Azure, on a bend, argent, three pommes;” “Argent, on a fess, azure, three bezants.” But if the same charges were borne, as in the three next figures—viz., *without any ordinary*, instead of saying, *on a pale*, *on a bend*, *on a fess*, we should say, *in pale*, *in bend*, *in fess*, the charges retaining the same position as before, but the ordinaries on which they were placed being removed. When the charge is repeated more than five times, as in the next example, where there are six lozenges, their number must be stated—thus, “three, two, one, in pile;” or if nine, “three, three, and

three, barways;" or if eight, as in the next figure, we should say, "in orle," and again in N 3. Where the number is mentioned, and they are scattered irregularly over the field, they are said to be *semée*.

OF MARSHALLING OR QUARTERING COAT ARMOUR.

Having thus made you acquainted with the different elements of which coats of arms are composed, and of the technical terms made use of in blazoning them, we shall next explain what is meant by marshalling or quartering coat armour.

Marshalling is the proper arrangement of two or more coats on the same, or sometimes on different shields. Thus, in the event of a marriage, the husband places his wife's arms upon the same escutcheon with his own. This is generally done by impalement, of which we have already had examples. N 5, &c.

There are three rules to be observed in thus impaling arms.

1. The arms of the husband must be placed on the dexter side of the escutcheon, and those of the wife, on the sinister.

2. No husband can impale his wife's arms with his own on a *surcoat* of arms, *banner*, or *ensign*, these being intended for use in the field, where the arms of the wife would be out of place.

3. No husband impaling his wife's arms can surround them with the Order of the Garter, or with the insignia of any other order, but must place them on a separate shield.

When more than one coat of arms is thus placed on one shield, it is called an *achievement*, of which examples are given at P. If the arms of several families are quartered together, it is then said to be a *genealogical achievement*; and shews of what families the bearer is the representative.

Arms of a Man and his Wife.—The arms of the

husband must be impaled with those of the wife ; the arms of the husband being on the dexter, and those of the wife on the sinister side of the escutcheon, as at P 12.

If a man marry an *heiress*—viz., one who has neither brothers nor sisters, or a co-*heiress*—viz., one who has sisters but no brother, *and has issue by her*, he may, *after her father's death*, bear his wife's arms over his own, on an escutcheon of *pretence*, (as at P 13 ;) this is to shew that he has a *pretension* to her estates. If a widower marry a second wife, his late and present wife's arms may be placed on the sinister side of the escutcheon, his own being on the dexter ; those of the first wife should be placed in chief, and those of the second in base, as at P 14.

If the first wife were an heiress, and had issue, he may place her arms upon an escutcheon of pretence, in the fess point of the dexter side, over his own, as at P 15, the arms of the second wife occupying the sinister side of the escutcheon.

Where the wife is an heiress, and has issue, such issue is entitled to quarter their mother's arms with those of their father ; the father's being in the first and fourth quarter, and the mother's in the second and third, as at P 16.

If either the arms of the husband or wife be surrounded by a border, the border must be shewn as if cut off at the line of impalement, as at P 17, and not continued all round the coat of arms of which it forms a part.

A widow bears precisely the same arms as her husband, but they must be placed upon a lozenge, as on the hatchment at P 2.* If she be an heiress, the arms of her late husband must be placed upon a lozenge, and her own on an escutcheon of pretence over them.

Unmarried daughters bear their father's arms upon a

* By referring to the examples given upon the hatchments, we avoid the necessity of introducing another series of shields, which, with the small space which we have at command, is very desirable.

lozenge, P 8, with the same mark of difference (if any) which he bore. This shews from which branch of the family she is descended—thus the arms on the hatchment at P 8 are differenced with a *crescent*: shewing the deceased to be descended from the second son of the family.

If a widower, who has only a daughter by his first wife, and no *male* issue, marry again and have sons, the sons are the heirs of their father, but the daughter is the heir of her mother, and is therefore entitled to bear her mother's arms; in this case, she would place her father's arms upon a *canton*.

The arms of a knight must be placed on one shield, surrounded by the motto of his order of knighthood, while those of his wife are upon a separate shield, as at S, where we have introduced the arms of Sir Robert Stopford, the gallant hero of Acre.

If a bishop be also a temporal peer, *above* the rank of a Baron, he bears his own arms on one shield, and those of his see on another; his own being on the *dexter* side, his rank in the peerage having precedence of his rank as a bishop; but if his temporal rank be only that of a *Baron*, the arms of his *see* must be on the dexter shield, because a bishop takes precedence of a temporal baron.

At V 5, are the arms of Cairncross, Archbishop of Glasgow, timbred with the mitre and crosier; the word "timbre," from which the expression, timbred is derived, is French, and signifies a clock bell; it is applied in heraldry to the helmet—thus to timbre a coat of arms, is to place about it the helmet and whatever *else* is required to denote the rank of the bearer. The red cap 4, with its red strap-pings and fifteen tassels hanging down on each side of the shield, are the external marks of the dignity of a cardinal, with which a Roman-catholic archbishop, *if he were also a cardinal*, would timbre his escutcheon.

V 3 is the Pope's tiara, tiar, or triple crown. It is a

high cap of silk or cloth of gold, surrounded with three golden crowns, placed one above the other, and adorned with pearls and precious stones; on the top of the cap is a mound of gold, ensigned with a cross. The tiara is a sign of the Pope's supremacy over the universal church. The keys shewn at V 6, are placed saltireways behind the pope's shield, the dexter is or, and the sinister ar.; the banner of the church, which is of red silk, is charged with the keys, thus placed saltireways.

Arms of Office.—These are impaled in the same way as those of a bishop. The official arms occupying the dexter side of the shield, as at W 10, which represents the armorial bearing of the late Sir George Naylor, Garter King-at-arms. The arms of his office are on the dexter side of the escutcheon.

If a maiden or a dowager lady of quality be married to a commoner, or to a nobleman of inferior rank to her own, their arms must be placed on separate shields, side by side; that of the husband on the dexter, and that of the wife on the sinister side, as shewn at T. As the lady still retains, not only her title and rank, but even her widow or maiden name, she must continue to bear her own arms upon a *lozenge*, with the insignia of her rank, coronet, supporters, &c., as before her marriage.

An archbishop or bishop impales the arms of his see with his own, the former being on the dexter, and the latter on the sinister side of the escutcheon, as at V 1, 5, and 7. V 1 are the arms of the see of Canterbury,* impaled with those of St. Augustine, who died in 596. According to a work published by Archbishop Parker in 1572, these arms of St. Augustine were borne with those of his see *in the dexter canton*. They are not so represented here,

* As the blazoning of all the arms is given in "the description of the figures," it is unnecessary to repeat it when we have occasion to refer to them.

as the object was to shew how the arms of an archbishop are *now* borne. The arms are timbred with a mitre, which differs from that of a bishop only in issuing out of a ducal coronet.

The bishop's arms at V 7, are those of the see of Hereford.

There are two other ways in which bishops may bear their arms, though neither of them are ever adopted in this country: one is by the shield being parted per fess, as at V 2, the arms of the see being placed in chief—this is frequently practised in Italy; the other is, by quartering—a mode much used by the French and Germans, especially where the bishops are temporal *peers*, an example is shewn at V 8, the arms of the Archbishop and Duke of Rheims, who, for his office, bears *Az. semée of fleur-de-lis*, quartered with his own arms, *Or, a cross, gules*.

Other methods, beside that of *entire* impalement, (the one just described,) were formerly in use for indicating a marriage.

The earliest was where the wife's arms were upon a separate shield, which was placed by the side of and immediately adjoining that of her husband: this the French call "*accollée*."

Another method was, by bearing them collaterally. This mode of bearing arms is shewn at N 16, 17, and 18, which represent the arms of Margaret, daughter of King Edward I., as they were placed upon her seal. Margaret had two husbands, both of whom she survived, (in the reign of her brother, Edward II.,) upon which she bore her own shield of arms, being those of England, differenced with a label, N 16, and placed between two other shields, that on the dexter having the arms of her first husband, Lord Segrave, *Sa., a lion, rampant, crowned, or*, N 17; and that on the sinister, those of her second husband, Sir Walter Manny, *Or, three chevronels, sa.*, N 18. Why she used her own arms differenced with a *label*, it is difficult to say, that being the *brisure*, or mark of difference, of a *son*,

daughters having no mark of cadency, but bearing their father's arms entire.

Another plan was by *dimidiation*—viz., by dividing each coat into half, and placing them side by side on the same shield, as at T 15, where the arms of France are dimidiated with those of Navarre. Sometimes one coat only was divided, and the other left entire; this, however, was very rare. An example is shewn at N 9, where the marriage of Mary Queen of Scots with the Dauphin of France is indicated by "placing the arms of France *dimidiate* with Scotland, in such sort, that the sinister fleur-de-lis in chief and the half of the fleur-de-lis in base are *absconded* by the arms of Scotland."

This mode of impaling arms by dimidiation, is, however, liable to serious objections, and is now seldom or ever adopted. It may make an entire alteration in the nature of the charge, as for instance, in the example at N 10; if the chevrons on the shield of Walter de Manny had been cut in half by dimidiating them with another coat, we should have three *bendlets* instead of three chevrons. Again: dimidiate the arms of Waldegrave (Per pale, argent and gules) for a son, and you will have nothing but a field *argent*; but dimidiate the same for a daughter, and you have nothing but a field *gules*.

All these methods, however, have now fallen into disuse, though it is necessary to be acquainted with them, or otherwise you might often be puzzled, in examining old coats of arms, to ascertain to whom the different quarterings belonged.

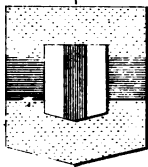
We before said, that a man who married an heiress is entitled to place her arms on an escutcheon of pretence, and the children, after the death of their maternal grandfather, will be entitled to bear them *quarterly*; thus, quartering arms becomes an evidence of *maternal* descent, and of the extinction of the immediate ancestors of the mother, whose son thus becomes their heir general.

Either by his own marriage, or that of his ancestors, with several heiresses in succession, a man may become the representative of many different families, all of whose arms he is entitled to place upon his shield—forming what the heralds call a *cumulatio armorum*, or genealogical achievement, the shield being divided by parti and coupée lines, into a number of different areas or quarterings, in each of which is placed a separate coat of arms, as shewn in the diagram at p. 49. Some of the old heralds object to placing so many coats on one shield, and would only allow “a prince or nobleman having a title to some country, for the obtaining whereof he is entitled to make war, should shew forth his standard, with the arms of that country quartered with his own, as did Edward III. King of England, when he set on foot his title to the kingdom of France.” See his arms in plate 1.

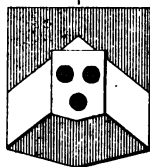
Let us now inquire, first, What is the object of thus marshalling or quartering several coats of arms in one escutcheon; and secondly, What are the rules by which it is to be done?

1. The object is to shew what different families a man represents: but it will be asked, What makes a man the representative of other families besides his own? He becomes their representative by having married the heiress, who, from her having no brothers, had become the representative of her family. Thus, suppose a man had successively three wives, each of whom was an heiress, he would thus become the representative of the family of each of his wives, and consequently would have a right to quarter their coats of arms with his own, thus making four quarterings; but each of these heiresses to whom he was married might have been the representative of two other families: he would, in this case, represent, 1st, his own family; 2ndly, the three families of his wives; and 3rdly, the six other families of which those wives were the re-

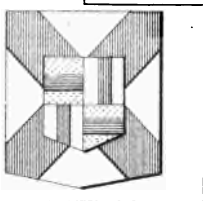
W. Fess — M. Pale



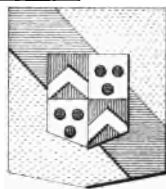
J. Chevron — J. Pellet



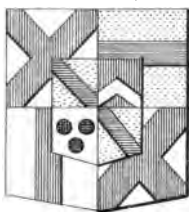
J. Saltire — A. Fess



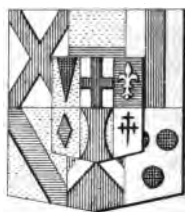
J. Bend — J. Chevron



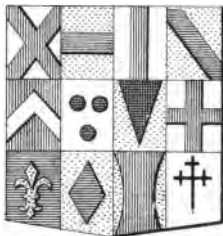
A. Saltire — A. Bend



P. Saltire — S. Pile



C. Saltire



presentatives—viz., in all, ten families, and consequently would be entitled to ten quarterings, and in blazoning his escutcheon, we should say “he bears quarterly of ten,” and then describe each quartering in succession.

2. The next point is, how are these quarterings to be collected and arranged? This will be easily understood, by comparing the description I am about to give, with the achievement of Peter Saltire, as represented in the opposite diagram. The names chosen are fictitious, and the charges as simple as possible, to avoid anything that might render the description more complex.

First, take their common ancestor, John Saltire, who married Anne, daughter and co-heir of William Fess and his wife Mary. Mary being an heiress, was the representative of her father, and consequently entitled to bear his arms with those of her mother, quarterly; her husband, therefore, John Saltire, is entitled to place them upon an escutcheon of pretence over his own. Again, their son, Andrew Saltire, would bear his father's arms, quarterly—viz., his paternal coat, a saltire, in the first quarter, then the first coat of his mother's arms, a fess, in the second quarter, then his mother's second coat, a pale, in the third quarter, and again, his own, a saltire, in the fourth. But in addition to these, and borne over them, on an escutcheon of pretence, we see other quarterings—from whence are these? They are the arms of his wife, Anne Bend, daughter and co-heir of John Bend, and Jane, his wife, which Jane you will see was also co-heir of James Chevron and Jane Pellet. I need not describe their arms, as they cannot be misunderstood.

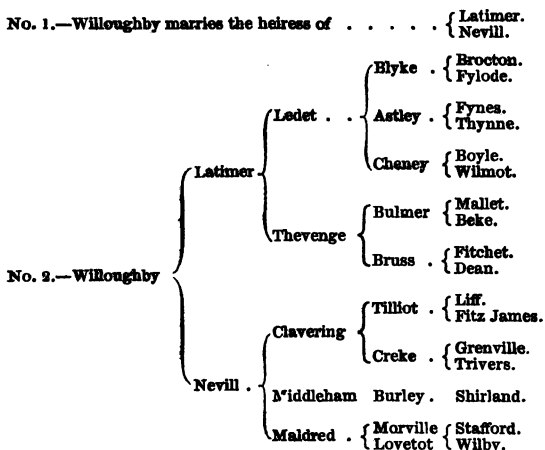
If we now come one step lower down, to Peter Saltire, we see the same process repeated as in the case of his father—viz., he takes his own paternal arms, viz., 1. a saltire, 2. a fess, and 3. a pale, and quarters them with those of his mother—viz., 4. a bend; 5. a chevron; and 6. three

pellets ; thus making together six quarterings. But in addition to these, he also bears six other coats, on an escutcheon of pretence, in right of his wife, Susan Fife, (whose genealogy we have not room to trace,) and consequently their son, Charles Saltire, will be entitled to twelve quarterings, which we should thus blazon. He bears quarterly of twelve : 1. ar. a saltire, gu. ; 2. or, a fess, az. ; 3. ar., a pale, gu. ; 4. or, a bend, az. ; 5. gu. a chevron, ar. ; 6. ar., three pellets ; 7. or, a pile, sa. ; 8. ar., a cross, gu. ; 9. az., a fleur-de-lis, or ; 10. or, a lozenge, az. ; 11. gu., two flanches, or ; 12. ar., a cross-crosslet, fitché, sa. It is customary, after blazoning each coat, to say the name for which it is borne—thus, ar., a saltire, gu., for *Saltire*, but as in this example the names would have been the same as those of the charges, it was thought better to omit them.

Having thus settled to what number of quarterings Charles Saltire is entitled on account of alliances, and shewn the order in which these quarterings are to be placed, I will give you the rule which has been followed in arranging them. It is this :—immediately after the bearer's own or paternal coat, also called the *coat of name*, which should always stand first, place the arms of the first or earliest heiress that married into the family, and next to this the several coats which she brought in ; then the arms of the second or next heiress, and those which she brought in ; and so on with the arms of as many heiresses as have married into the family.

There are one or two exceptions to the general rule, as to the paternal arms occupying the first quarter. If a man has taken the arms and surname of his wife, her arms should be placed in the first quarter. Another exception is whenever the royal arms are brought in by any marriage, they are to be placed in the second quarter, sometimes even in the first, the bearer's paternal coat occupying the second.

It is at the option of any one entitled to a great number of quarterings, to choose as many as he thinks proper, those that are most ancient and honourable for example, and to bear them alone upon his seals, or elsewhere. If the number of separate coats of arms be uneven, the paternal coat is generally repeated in the last quarter, as we saw in the case of Andrew Saltire, or the odd coat is placed in the base of the shield. The several quarterings to which one person may be entitled, will be easily understood by examining the following scheme, which shews how quarterings may be collected and marshalled:—



In No. 1 of this scheme, the heir of the Willoughbys is supposed to have married the heiress of Latimer and Nevill, which two coats he will consequently have a right to quarter with his own.

No. 2, shews how Willoughby, in consequence of this marriage, may inherit the blood, and become entitled to

quarter the arms of no less than thirty-five families: thus, as Willoughby by this marriage has a right to quarter Latimer, so Latimer had before a right to quarter Ledet, who quartered Blyke, who before quartered Brocton and Fylode; Astley, who quartered Fynes and Thynne; Darrel and Cheney, who quartered Boyle and Wilmot. Secondly, Thevenge, who before quartered Bulmer, who quartered Mallet and Beke; and Bruss, who quartered Fitchet and Dean. By proceeding in the same way with Nevill, you will get all the arms which Willoughby is entitled to quarter by virtue of this single marriage.

FUNERAL ACHIEVEMENTS OR HATCHMENTS. P.

Hatchments represent the arms of deceased persons, and shew the rank to which they were entitled when living. A hatchment is made of canvas, or other material, stretched upon a black frame, and is placed with one of its *corners* uppermost, on the front of the house of a deceased person. On it are represented the arms of the deceased, but the ground on which the escutcheon bearing these arms is placed, is painted, either black or white, in such a way as to shew whether the arms are those of a widow or widower, a husband or wife, a bachelor or a spinster, &c. This will easily be understood by reference to the figures at P, bearing in mind the following principle, on which all hatchments are painted, viz., that *that part of the hatchment which borders upon the arms of the deceased person is black, and that which borders upon those of the survivor is white*. For instance, take fig. 5, on which are the arms of a husband and his wife; the dexter half of the ground of the hatchment is white, and the sinister half is black. By this we know that the wife is dead, as her arms are always placed on the sinister side of the escutcheon. Fig. 4 is precisely the reverse of this, having the black ground on the *dexter* side, which shews

that the husband is dead, and that the wife survives. The others are on the same principle. In a bishop's hatchment (3) his own arms are always on the black ground, and those of his see on the white. The hatchment of a peeress in her own right dying unmarried, would be like that at P 6. Where a skull is placed over the arms, it is intended to indicate that the deceased person is the last of the family, as at 7 and 8. Hatchments, after remaining a year in front of the residence of the deceased, are usually placed in the parish church. On occasion of the funeral of persons of distinguished rank, it is customary for the body to be laid in state. The pall is ornamented with escutcheons of arms, and round about it are hung the standard and the great banner, or bannerol, on which the arms of the deceased were emblazoned. To these, in more ancient times, were added his surcoat, with the arms emblazoned upon it, his helmet and crest, sword and target. Of these escutcheons you will see examples at P. That at P 9, is a baron's escutcheon, with his crest. P 11, is an escutcheon with a cipher. Between these is the funeral banner of a duke, a K.G., who has died unmarried; it has the badge of his order, surmounted by a ducal coronet, the whole being upon a black ground.

OF ACCIDENTAL BEARINGS.

Those bearings may be termed *accidental*, which do not affect the purity of the blazon, either by being added to or removed from the shield; such are, 1, the marks of cadency, or differences; 2, the badge of Ulster; and 3, the badge of Nova Scotia.

1. *Of Differences, Marks of Cadency, or Brisures.*

As all the children of a family are entitled to bear the paternal arms, it is necessary that there should be some mode of distinguishing the arms of the sons from those of

their father, and also of the brothers from each other. This is done by adding to them what are called differences, brisures, or marks of cadency. Of these there are nine, as shewn at L, and they are thus used:—the heir, or eldest son, bears his father's arms, with the first of these differences—viz., a label, as at N 16; the second son bears the same arms, but differenced with a crescent; the third with a mullet, and so on.

Suppose, for instance, the elder brother of a family whom we will call A, had nine sons, each of these might, during the lifetime of his father, bear his father's arms, but the eldest son would bear them with the addition of a label of three points, or, as we should more properly say, *differenced* with a label, N 16; the second would bear them differenced with a crescent, as at T 3; the third, with a mullet, and so on to the ninth, who would have a double ~~quarter~~ *cinqufoil*.

Suppose, again, that A had a brother B, who also had children, how should the arms of these children be distinguished from those of their cousins, the sons of A? Thus: each of the sons of B would bear a crescent, to shew that he was of the second *house*, or second branch of the family, and this crescent would be further charged, for the first or eldest son, with a label, (thus we should have a label upon a crescent, as at E 7;) for the second son, with a crescent, (viz., a crescent upon a crescent;) for the third son, a mullet upon a crescent, and so on. Suppose, again, that A and B have brothers C, D, E, or as many more as you please. We have already seen what the brothers themselves would bear, their children would bear their father's difference charged with their own. Thus the first son of C would bear a mullet (the mark of difference for the third son,) charged with a label; the second son of D, a martlet charged with a crescent; the third son of E, an annulet charged with a mullet, and so

on. This rule does not apply to daughters ; each daughter bears only the difference (if any) which was borne by her father.

Every member of the royal family bears the royal arms, by special grant from the sovereign, with such difference as may be assigned to them. This difference always consists of the file, or label, which is itself further charged ; thus the King of Hanover, the eldest son (living) of his Majesty George III., bears his arms, differenced with " a label of three points, ar., charged with a fleur-de-lis, az., between two crosses, gu." The Duke of Cambridge with a similar label, but charged with a cross on the centre point, and on either side two hearts, in pale, gu. This is a very ancient practice, for we find Edmund Langley, son of Edward III., having his arms differenced with a label of three points ; his label, however, was charged with three torteaux. This mark of difference was also used by natural children. Thus John de Beaufort, eldest natural son of John of Gaunt, bore the lions of England on a bend, differenced with a label of three points, charged with nine fleurs-de-lis, or, as at S 2.

The present mode of differencing is said to have been adopted in the time of Henry IV. ; before then various methods appear to have been in use, but none of them were regulated by any fixed rules. Dallaway enumerates nine. The principal of these were,—

1. By changing the tincture of the field. Thus Campbell of Loudon differenced himself from his chief, by changing the tincture of the gyrons from *or* and *sa.*, as you see them on the shield of the Duke of Argyle, at R 7, to *ermine* and *gules*.
2. By changing the tincture of the *charges*.
3. By dividing the shield by different lines of partition. Thus the Earl of Panmure, chief of the name of Maule, bears " Party per pale, ar. and gu., a border charged with

eight escallops, all countercharged of the same," but the cadets, or younger branches of the family, difference their arms by bearing the partition line wavy, or nebulé, as shewn at T 10.

4. By diminishing the number of the principal figures. This is very rare.

5. By altering their position.

6. By surrounding the original charge with a border. But all these modes have fallen into disuse.

2. *The Badge of Ulster.* S 19.

This badge added to a coat of arms, shews the bearer to be a baronet of England or Ireland, an order created by James I. on occasion of the disturbances which prevailed in the latter kingdom during his reign. This badge is thus blazoned, "An inescutcheon, ar., ensigned with a sinister hand, erect, apaumy, gules." By apaumy we mean the hand open, with the full palm appearing, the thumb and fingers at full length. It may be borne in the dexter or middle chief, as at R 2, in the arms of Sir A. Bannerman, or at the fess point.

Though this badge is sometimes placed upon a *canton*, it is far better to put it upon an *inescutcheon*, either in the middle chief point, or in the fess point, as may be most convenient, so as to produce least confusion in the different charges of the family arms. Where the shield contains several quarterings, the badge should not be placed, as it often is, upon the central line of the shield, but on the first, or paternal coat; and if the baronet have two surnames, with arms for each, quarterly, it should then be placed on the centre division of the four coats.

3. *The Badge of Nova Scotia.* S 20.

This is the distinguishing mark of the baronets of Nova Scotia, an order projected by King James I., but

created by his son and successor, Charles, to encourage the plantation and cultivation of the province of Nova Scotia, the first settlement by the Scots beyond the Atlantic, and to whom he gave the privilege of wearing a badge and riband, viz., "An orange riband, whereon shall hang pendent, in a scutcheon, argent, a saltire, azure, thereon an inescutcheon of the arms of Scotland, with an imperial crown above the escutcheon, and encircled with this motto, 'Fax mentis honestæ gloria.'" We shall again have occasion to refer to this badge, when speaking of supporters. Since the union, the separate orders of baronets have been superseded by one general institution of Baronets of the United Kingdom, who all bear the badge of Ulster.

LECTURE IV.

ON THE DIFFERENT KINDS OF ARMS.

As you are now acquainted with the technical language of heraldry, you will have no difficulty in understanding the terms we may have to make use of in blazoning the different coats of arms to which reference will be made. We have now to speak of the different kinds of arms. These may be arranged under the following heads:—

1. Arms of dominion; 2. Arms of dignities, or feudal arms; 3. Arms of office; 4. Arms of adoption and substitution; 5. Arms of augmentation or concession; 6. Arms of patronage; 7. Armes Parlantes, or canting arms; 8. Municipal arms, or the arms of bodies corporate of towns, counties, &c.; 9. Composed and collateral arms.

Of each of these we shall speak under their separate heads, and—

1ST. OF ARMS OF DOMINION, OR NATIONAL ARMS.

These are such as belong to the sovereign in right of his sovereignty, whether that right have been acquired by legal succession, by election, or by conquest.

1. By legal succession. In this case the sovereign so succeeding must have been before either a *sovereign* or a *subject*. If a *sovereign*, he marshals his own sovereign

ensigns with the arms of the dominion to which he succeeds, giving the first place to those of the *most ancient* sovereignty, though some say to those of the *latest* acquired.

We have examples of the latter method in the case of Ferdinand of Spain, and of the former in that of James the Sixth of Scotland and First of England. In 1017, Ferdinand was king of Castille in right of his father, and got Leon in right of his wife, *nomine dotis*. Leon was the more ancient kingdom of the two, but in his arms the kingdom of Castille occupied the first quarter, (the place of honour,) because that was the latest acquired. These arms were borne by Eleanor of Castille, the queen of Edward I., and are otherwise remarkable as the earliest instance in this country of arms borne *quarterly*. They are shewn at S 16. James VI. of Scotland succeeded to the throne of England in right of his mother, and gave precedence to the arms of Scotland, as the more ancient kingdom. Those of England, however, after a contest, had precedence in England, and have so continued; though to the present day, on the great seal of Scotland, the arms of that kingdom are placed in the first and fourth quarters, thus taking precedence of those of England. This precedence is carried out in all the other details of the seal. The unicorn, the ancient supporter of Scotland, is placed on the *dexter* instead of the *sinister* side, as in the seal of England. On the banner which the unicorn bears, the saltire of St. Andrew has precedence of the cross of St. George. The shield is surrounded with the collar of the Scottish order of the Thistle, and on the *outside* of this is that of the order of the Garter. Each order has its badge suspended from it, but that of the Thistle takes precedence of, and hangs *above* that of the Garter. The Scots being, says Nisbet, "as were their predecessors of old, jealous of their ancient sovereignty, which had cost them so much

blood and fatigue, and even of their very ensigns, and the shadows of them."

If a subject ascend the throne, he ceases to bear his paternal arms, and adopts those of the kingdom to which he succeeds. Thus when Robert the Bruce, as male heir of David, Earl of Huntington, brother to King William, succeeded to the throne of Scotland, he dropped his paternal arms, "Or, a saltire and chief, gu.," and bore the arms of Scotland alone. The arms of Robert Stuart, who succeeded his uncle, David II., as king of Scotland, in 1370, though not exactly coming under the head of arms of dominion, may be here mentioned. When Robert the Bruce came to be king, he took the sovereign ensigns of Scotland. His daughter, Marjory Bruce, married Walter, high-steward of Scotland; their son, Robert Stuart, when he succeeded to the throne, laid aside his own arms, "Or, a fess, chequy, ar. and az.," T 3, and took those of the sovereignty. His eldest son, John, the Lord of Kyle, was, in the first year of his father's reign, created Earl of Carrick, and added to the fess, chequy, a lion, naissant, all within a double tressure, as at T 13, to intimate his right to the crown. This may also be cited as an instance of *composed* arms.

When sovereigns succeed by election, they retain their own proper arms, placing them on an inescutcheon over those of the dominions to which they have been elected. Such was the case with the elective emperors of Germany, and with the kings of Poland, as well as with William III. of England, who bore the arms of Nassau, viz., "Az., semée of billets, a lion, rampant, or," on an inescutcheon over the arms of Great Britain.

The sovereign may also succeed by right of conquest, in which case he would naturally impose his own arms upon the country he had subdued, as was the case with William of Normandy when he conquered England, and

set up the "two golden lions" of his Norman dukedom as the arms of England. These lions, with a third, the lion of Aquitaine, added by Henry II., in right of his wife, Eleanor of Aquitaine, have ever since continued to be the national bearing of England. *Vide* Plate 1.

When the sovereign rules over several *united* states, he generally quarters the arms of the several states in the order of their importance. Thus in our national escutcheon, the arms of England occupy the first and fourth quarters, Scotland the second, and Ireland the third. This rule, however, has not always been observed, for at the time of the Union the arms of Scotland were impaled with those of England in the first quarter, as in the arms of George III. and Queen Charlotte, plate 2, fig. 5. For an account of this and the other changes which have been made in the arms of England, I must refer you to the chart of the genealogy of the sovereigns of England, in which everything connected with this subject is clearly represented, and the causes which gave rise to every successive change are familiarly explained.

FEUDAL ARMS, OR ARMS OF DIGNITIES.

Lawyers tell us, says Nisbet, that there were of old "*noble feus*, which nobilitate their possessors, though ignoble;" they were also called *dignified feus*, such as dukedoms, marquisesates, earldoms, and great lordships, and to these certain figures or ensigns were annexed. Thus the Dukes of Richmond are entitled to the arms of Aubigny, by right of possession; but by the custom of England, the mere possession of those feus does not entitle the possessor to assume either the dignity which originally belonged to them, or the ensigns or arms by which they were distinguished, *without a special grant* from the sovereign, as the dignity is supposed to revert to the sovereign on the death of each holder. Most of our

ancient earldoms, and many of our old lordships, have armorial bearings annexed to them, and these, by favour of the sovereign, are granted to whoever may be in possession of the earldom or barony, and are borne by them, quartered with their own, as *feudal arms*, and not upon account of their descent or alliance with the ancient possessors; thus we shall find *different* families carrying the *same* coat of arms, but for different reasons. In England there are but few instances of such feudal bearings, but Scottish history abounds with them. Thus—"Az., three garbs, or," S 5, were the arms of Cuming, Earl of Buchan. This noble family "came to a period" during the reign of Robert the Bruce, in consequence of their adhesion to the interests of England, but their arms became the *feudal arms* of the earldom of Buchan, and were borne by several persons to whom that earldom was subsequently granted by different sovereigns. Robert the Bruce bore a holly-leaf as a badge. This he gave to one of his followers, Irvine, and hence the three holly-leaves still borne by the family of Irvine, as at T 5. Again, John Bohun, Earl of Cumberland, *temp.* William the Conqueror, carried "Or, three bars, gu." He married Margaret, sister and heir of H. Lupus, Earl of Chester, who bore "Az., a wolf's head erased, ar.," N 12. She bore him two sons, Ralph, Earl of Chester, *jure matris*, who took for his arms, "Az., three garbs, or," the feudal arms of the earldom of Chester. The same took place with the earldoms of Athol, March, Mar, Murray, and others. The town and barony of Montrose carried arms, which had relation to its name—viz., "Ar., a rose, gu.," R 9. After passing from the family of Lindsay, James IV. erected this barony into an earldom, in favour of William, Lord Graham, by whose descendant, the present Duke of Montrose, three roses are now borne in the second and third quarters, for Montrose, and in the first and fourth quarters, "Or, on a chief, sable,

three escallops, of the field," for Graham, R 9. The arms of the Isle of Arran, "Ar, a ship with its sails thirled up, sa.," are still borne by the family of Hamilton, whose ancestor, James, Lord Hamilton, obtained the island from King James IV. The arms of the lordship of Lorn are, "Ar., a lymphad, (ship,) with sails thirled up, and oars in action, sa., flags and pennants flying, gu." The present Duke of Argyll, as Lord of Lorn, bears these arms in the second and third quarters, as at R 7, while in the first and fourth are his own arms—viz., "Gyronny, of eight pieces, or and sa," for Campbell. These arms are generally borne with the badge of his office, as Hereditary Great Master of the King's Household, and Justice-general of Argyllshire. The badges are placed in saltire behind the shield: the first is a baton, "Gu., semée of thistles, or, ensigned with imperial crowns, ppr., thereon the crest of Scotland;" and the other, "A sword, ppr., hilt and pommel, or." The armorial bearings of the ancient Earls of Orkney and Caithness were also lymphads, or ships, for the same reason as those of Arran and Lorn—viz., their being obliged to furnish a certain number of ships for the king's service. The ancient seignory of the Castle of Tunbridge, in Kent, belonged to the Clares, Earls of Gloucester, who bore "Or, three chevrons, gu." and therefore the family of Hardress bore "Gu., a lion, rampant, er., debruised by a chevron, or," to denote that they held their manor of Hardress by knight's service of the said castle of Tunbridge. See these arms at N 2. At S 15 are the arms of Pennycuik of that ilk, whose tenure of land was by attending once a year in the forest of Drumslech, (the common muir of Edinburgh,) now called Barrow Muir, to give a blast of a horn at the king's hunting: and Sir John Clark, of Pennycuik, bears for crest, a man blowing a horn, with this motto—"Free for a blast."

ARMS OF OFFICE.

We have before given an example of official arms in those of a bishop, where you saw the arms of the see *impaled* with the paternal coat of the bishop. This custom does not appear to have prevailed (in Scotland, at least) till after the period of the Reformation; for before that time, the episcopal seals of arms consisted of oblong ovals, with the frontispiece of their church, and the patron saint standing in the porch; while below were small triangular shields, with the arms of the incumbent prelate; thus, in 1425, the seal of John, Bishop of Glasgow, had the image of St. Mungo standing in the porch, and below his feet the arms of the bishop timbred with a mitre, and charged with three bars, to shew that he was a Cameron.

We may here notice the *chequers*, the arms of Warren and Surrey, which are so often painted on houses of entertainment. It is said that this family, who accompanied the Conqueror to England, had the exclusive power of granting licences for the sale of malt liquors, and to enable their agents the more readily to collect the consideration money paid for these licences, the door-posts of the licensed houses were ornamented with the family arms: these arms are now borne by the Duke of Norfolk, as the representative of this ancient family. As another instance of official arms, we may give those of the principal officers of the Heralds' College, the Kings of Arms, as they are called, each of whom bears his official arms impaled with his paternal coat, the former being placed on the dexter side of the escutcheon. These official arms consist of the cross of St. George, with a chief, but in each the chief is differently charged. Thus, Garter King-at-arms bears with the cross, On a chief, azure, within the Garter of the order, between a lion of England and a fleur-de-lis of France, a ducal coronet, or, as shewn in the

display at W 10, while Clarenceux has "On a chief, gu., a lion of England, crowned, or," and Norroy, "On a chief, parted per pale, azure and gu., a lion of England, crowned, between a fleur-de-lis and a key, or." We shall say more of these officers, when treating of the constitution of the Heralds' College.

The talbot, or hound, as at B 5, used as a crest and supporters by the Grosvenors, has relation to the office of great huntsman (Gros-veneur) to the Dukes of Normandy, which was held by Hugh and Gilbert le Grosvenor, the ancestors of this noble family, and who accompanied their relative, William the Conqueror, to this country. The descendant of Sir Gilbert had the famous suit with Sir Richard le Scrope, in the time of Richard II., concerning his armorial bearings, which were "Az., a bend, or," and though he proved that his ancestor had borne these arms at the Conquest, and all his descendants since, still it was adjudged that he should thereafter bear the same *within a border, ar.*, as a mark of diminution, or that he might bear *Az., a garb, or*, as at R 4, part of the arms of the earldom of Chester, to which family he was allied. He adopted the latter alternative, rather than submit to any mark of inferiority, and these arms are still borne by his descendant, the present Marquis of Westminster, quartered with those of the city from which he derives his title.

ARMS OF ADOPTION AND SUBSTITUTION.

"It is a great comfort and solace," says an old writer, "for one dying without issue, to have the benefit of a law or custom to adopt other of his own kindred or out of it, to perpetuate the grandeur of his family in his name and arms, lest they go into oblivion, into the grave with himself."

For this purpose, by the general custom of Europe, one

having no children, may give away his estate to a stranger, on condition of his taking his name and arms. This is generally done either by sign-manual or by act of parliament, in which is inserted a clause that the same shall be registered in the College of Arms, or otherwise be void and of no effect. The original arms of Villiers were relinquished by Sir Nicholas, who accompanied Edward I. to the Holy Land, and the cross of St. George, charged with escallop shells, as usually exhibited by pilgrims on their external garments, was substituted for them; these arms, "Ar., on a cross, gu., five escallops, or," as shewn in the arms of Lord Clarendon, at I 7, continue to be borne by his descendants, the Dukes of Buckingham, the Earls of Jersey, Clarendon, &c.

Arms thus acquired, may be borne either by themselves (hence the term, arms of substitution) or with those of the person to whom they have been bequeathed. In the reign of Henry II., Agnes, the heiress of the Percys, married Josceline de Louvain, brother of Adelia, or Alice de Brabant, second queen of Henry I. The Lady Agnes being heiress to so great an estate, would only consent to marry Josceline upon condition that he should either adopt the name or the arms of Percy, and consulting with the queen, his sister, he chose to assume the *name*, which was ever after borne by his descendants. He retained his own paternal arms, in order to perpetuate his claim to the principality of his father, in case the elder line of the reigning dukes should ever become extinct. The arms borne by the Lord Percys of the first race had been "Az., five fusils, in fess, or." The arms of Josceline were the old arms of the house of Brabant—viz., "Or, a lion rampant, az.," as shewn at N 1, where they are quartered with those of Lucy, as now borne by the Duke of Northumberland, the representative of the Percys.

This shield affords us another illustration of a

change of arms in consequence of marriage. Henry Percy, 1st Earl of Northumberland, (*temp.* Richard II.) married to his second wife, Maud, sister and heir to Anthony, Lord *Lucy*. A great portion of her large inheritance, in case she should die without issue, was settled on Henry, Lord Percy, (Hotspur,) his son and heir by his first wife, on condition that he should bear the arms of Percy—viz., “Or, a lion, rampant, az.,” quarterly, with the arms of *Lucy*, viz., “Gu., three lucies (pike) argent,” on all shields, banners, ensigns, and coats of arms whatsoever, where and whensoever there should be occasion of shewing forth their own paternal arms.” They are thus borne by the Duke of Northumberland, as shewn at N 1, in the first and fourth *grand* quarters of his shield, while in the second and third are the original arms of Percy, viz., “Azure, five fusils, in fess, or.”

ARMS OF AUGMENTATION OR CONCESSION.

(ADDITIONS OF HONOUR.)

These are said to have been first granted by Richard II. They are either marks of the special favour of the sovereign—as were those granted by Henry VIII. to several of his wives—or rewards for eminent services, whether in the field or in the senate. Nisbet divides them into arms of *general and special concession*: the first are such as the king-at-arms is empowered to grant, by virtue of a general clause for that purpose inserted in many patents of nobility; but the last are particularly blazoned in the letters-patent, or grants of the sovereign, and generally consist of some part of the royal arms or regalia, which cannot be allowed, or given by the herald, without a special warrant from the sovereign. The charges called *subordinaries*—viz., the quarter, canton, pile, &c., have usually been adopted for this purpose, either by themselves, or charged with fleur-de-lis or lions, though on what account these

subordinaries were originally selected, it is difficult to say; sometimes one, and sometimes another of them, appear to have been in fashion for this purpose—thus, in the time of Henry VIII., a *pile* was generally chosen, as in the case of Lady Jane Seymour, as shewn at E 4; but of late, when the sovereign makes a grant of an augmentation to the arms of a subject, it is usual to place it either upon a *quarter* or a *canton*. Richard II. not only adopted the arms of his patron saint, Edward the Confessor, and bore them impaled with his own, but he also made a grant of them to Thomas, Earl of Surrey, with the addition of a *border*, *ermine*, to be impaled with his own; and another part of the same arms, without a border, to Thomas Mowbray, Duke of Norfolk, to be impaled on the dexter side, with his own in the sinister. Notwithstanding this grant, and their having been borne by the noble family of Howard ever since 1394, the assumption of these arms, by the gallant Lord Surrey, constituted one of the charges for which that nobleman was attainted and executed, in the time of Henry VIII. The arms of the Confessor are also borne by the city of Westminster, by virtue of a grant from Queen Elizabeth. They are, “Azure, a portcullis, with chains, pendent, or, on a chief of the last, in pale, the arms of Edward the Confessor, between two united roses, of York and Lancaster.”

The mode of granting augmentations of arms, by special concession, is shewn in the warrant by which such an augmentation was granted by Henry VIII. to his late cousin, the Duchess of Suffolk, and which runs thus. It is addressed to Garter King-at-arms:—

“Trusty and well-beloved, we greet you well, letting you to understand that for the good zeal and affection which we of long have borne to our dearly-beloved cousin, the Lady Frances, late Duchess of Suffolk, and especially for that she is lineally descended from our grandfather,

King Henry VII., as also for other causes and considerations as thereunto moving, in perpetual memory of, thought fit, requisite, and expedient, to grant and give unto her and to her posterity, an augmentation of our arms, to be borne with the difference to the same by us assigned, and the same to bear in the first quarter, and so to be placed with the arms of her ancestors—viz., ‘our arms within a border, gobony, or and az.,’ which shall be an apparent declaration of her consanguinity unto us. Whereupon, we will and require you to see the same entered into your registers and records, and at this funeral to place the same augmentation with her ancestor’s arms, in banners, bannerols, lozenges, and escutcheons, and otherwise when it shall be thought meet and convenient.”

The following are other instances of similar augmentations:—

To Lady J. Seymour, mother of King Edward VI., an honourable augmentation was granted by Hen. VIII.—viz., “Or, on a pile, gu., between six fleur-de-lis, az., three lions, passant, guardant, of the first, (as at E 4,) to be impaled with her family arms, which were, Gu., two angels’ wings, palewise, inverted, or.” These arms have been ever since quartered by the Seymours, Dukes of Somerset.

To the Lady Catherine Howard, Henry granted, as an augmentation of honour, to be borne on the dexter side of her escutcheon, “Az., three fleurs-de-lis, in pale, or, between two flanches, erm., each charged with a rose, gu.,” conjoined with her paternal arms of Howard, as shewn in plate 2, fig. 3.

To another wife, the Lady Catherine Parr, he gave, “Or, on a pile, between six roses, gu., three others, ar.” These examples might be multiplied to a great extent were it necessary.

Each of the cases above cited is an example of the aug-

mentation constituting a *distinct coat*, to be *impaled with the paternal coat*; sometimes, however, it was to be borne upon *some part* of the paternal coat, of which an instance occurs in the arms of the Duke of Rutland. Henry VIII. having created Thomas Manners, *Earl of Rutland*, because he was descended from a sister of King Edward IV., gave him, as an augmentation, instead of bearing a plain chief, gu., as before, to bear it quarterly, "Az. and gu., first and fourth, two fleurs-de-lis, or; second and third, one lion, passant, guardant, of the last," as at E 6. This Gwillim calls a form of bearing, *of a part, in a part*, for "here is," says he, "abated, one fleur-de-lis of the arms of France, and two lions of the arms of England." But, in some cases, the whole of the royal arms—viz., the three fleurs-de-lis, and the three lions, have been granted, and this he calls a grant of the whole in a part—viz., the whole royal arms are borne in some part of the shield, either upon a chief, a fess, canton, as the case may be. In this case, the charges on the paternal coat remain undisturbed, and are to be first blazoned. The Nevills, Earls of Abergavenny, bear their paternal saltire charged with the *red* rose, as at E 7, to shew their alliance to the royal house of Lancaster, Ralph Nevill, first Earl of Westmoreland, having married Joan, daughter of John of Gaunt, and uncle of Richard Nevill, Earl of Warwick, commonly called the King-maker.

The Duke of Buccleuch, as a descendant of the Duke of Monmouth, a natural son of Charles II., bears the royal arms, in the first quarter, bruised with a baton sinister, argent, the usual mark of illegitimacy.

Sir Edward Lake received from Charles I., as a special mark of his gracious acceptance of his good services, and more particularly at the battle of Edge Hill, where he received sixteen wounds, "to the extream hazard of his life," a coat of augmentation, to be borne *before* his own—

viz., In a field, gu., an armed right arm, carrying upon a sword a banner, ar., charged with a cross, between sixteen shields of the first, and a lion of England in the fess point, S 4. This grant is otherwise worthy of notice, from its not only making Sir Edward (then Dr. Lake) a Baronet, but also giving him the power of making or nominating another; the words are—"Our special will and pleasure is, that we do hereby grant to the said Edward Lake, the nominating and *making of a baronet*, being confident that he will nominate a man of meet and fitting qualities and consideration for that dignity."

During Cromwell's usurpation, the regalia of Scotland were deposited in the castle of Dunotter, in Kincardineshire, the ancient possession of the Keiths, whose ancestor was made "heritable Earl Marischal of Scotland," by Malcolm II., in 1004, for a victory gained by the Catti, under Robert. Keith was instrumental in saving them when the castle was invested; for this service the following augmentation to his arms was given him at the time of the Restoration, and has been ever since quartered with the family arms—viz., First and fourth, gu., a sceptre and sword, saltireways, in chief, a regal crown, all proper, within an orle of thistles, or, and the motto, "*Quos amissa salva.*" Similar additions were made to the arms of Ogilvie of Barras, who was also instrumental in saving the regalia. Sir W. F. Holmes, a celebrated naval commander, was authorized to bear the royal lion, on a canton, as at S 9. The Earl of Ilchester had assigned to him an augmentation out of the royal ensigns, On a canton, az., a fleur-de-lis, or, as at S 3.

When an augmentation is granted as a reward of eminent services, though it sometimes consists of a portion of the royal arms, it is not unusual to choose something which has a relation to the nature of the services performed, in the same way as we have seen that crowns of

different kinds (the mural, the naval, and the civic) were devised for similar purposes. Thus, the Earls of Northesk have, as an augmentation, a naval crown, or, with the word "Trafalgar," S 1. This was granted to Lord Northesk, 7th earl, for distinguishing himself at that glorious battle. The annals of our own country would afford abundant examples of this mode of augmentation, but I must be content with citing two or three of the most interesting, not forgetting those granted to two of our greatest heroes, Wellington in the military, and Nelson in the naval service. The following are the arms of Lord Nelson, as registered in the College of Arms, by command of his Majesty, King George III.:—Or, a cross, fleury, sa., surmounted by a bend, gu., thereon another, engrailed, or, charged with three bombs, sa., fired, proper, over all, on a fess, wavy, az., the word "Trafalgar," in gold letters, on a chief, undulated, ar, the waves of the sea, from which a palm tree, issuant, between a disabled ship on the dexter, and a ruined battery on the sinister, all proper. *Crests*—First, on a naval crown, or, the chelingk, or plume of triumph, presented by the Grand Emir; second, the stern of a Spanish line-of-battle ship, flottant, upon waves, all proper, inscribed under the gallery, "San Josef." *Supporters*—Dexter, a sailor, sustaining with his exterior hand, a ship's pennant, and with his interior, a palm-branch, all proper; Sinister, a lion, rampant, regardant, holding in the mouth, and trampling on, the tri-coloured flag, depressed, of the French Republic, and the Spanish flag, holding in the dexter paw a palm-branch, all proper.

To the Duke of Wellington, whose achievement is shewn at I 1, was granted as an honourable augmentation, in chief, an escutcheon, charged with the crosses of St. George, St. Andrew, and St. Patrick, conjoined, being the union badge of the United Kingdom. For his crest, Out of a ducal coronet, or, a demi-lion, rampant, gu.,

holding a forked pennon, of the last, flowing to the sinister, one-third per pale, from the staff, ar., charged with the cross of St. George.

The noble duke's scarcely less illustrious brother also bears, as an honourable augmentation, the standard of the Sultan of Mysore, in commemoration of his distinguished services in the East.

I shall give but one more example, that of Sir Sydney Smith, who, for his signal and distinguished services, especially in defence of the town of St. Jean d'Acre, in Syria, in 1799, was granted, On a chief of augmentation, the interior of an ancient fortification, in perspective, in the angle, a breach, and on the sides of the said breach, the standard of the Ottoman Empire, and the union flag of Great Britain. And for crest, the imperial Ottoman chelingk, or plume of triumph, upon a turban, and the family crest—viz., a leopard's head, *issuing out of an oriental crown*, together with the motto, "*Cœur de Lion.*" The grant goes on to state, that although supporters are limited to peers of the realm, and knights of the different orders, his Majesty, as a further testimony of his special approbation, allows him to bear for supporters a tiger, guardant, navally crowned, in the mouth a palm-branch, supporting the union flag of Great Britain, with the inscription, "*Jerusalem, 1799,*" upon the cross of St. George, for the sinister; and for the dexter, a lamb, murally crowned, in the mouth an olive-branch, supporting the banner of Jerusalem.

But honourable augmentations have also been granted for personal services rendered to the sovereign. One of great interest, as connected with the romantic history of Charles II., offers itself in the case of the family of the Lanes, of Bentley Hall, in Staffordshire, at whose house the royal fugitive was concealed, after the battle of Worcester, till he set out for Bristol, on horseback, accom-

panied by Mrs. Lane, riding on a pillion behind him. For their services, on this occasion, they were amply rewarded at the time of the Restoration; and, among other marks of favour, were privileged to bear as an augmentation, "On a canton, gu., the lions of England, or," E 8; this was borne with the paternal arms—viz., "Per fess, or and az., a chevron, gu., between three mullets, counter-charged," as at E 8.

The arms of Drummond, I 11, afford another instance of augmentation, in the galtraps scattered over the mound on which the shield is placed. These galtraps have iron spikes, so arranged as always to have one spike sticking upward, and were intended to be scattered over the field of battle, so as to stick into the feet of the horses. They are said to have been invented by an ancestor of the Drummonds at the battle of Bannockburn. Another ancestor is said to have brought over Edgar Atheling from Hungary, and hence the three bars, *wavy*, with which their shield is charged.

To Sir Cloudesley Shovel were assigned two crescents and a fleur-de-lis, as at I 12, in commemoration of a victory gained over the Turks, and one over the French.

I have spoken of the three escutcheons in the arms of Hay, Earl of Errol, as shewn at S 6. At S 10 are the arms of Yale of Yale, in Denbighshire, whose ancestor had behaved valiantly on the field of battle. His left hand being smeared with blood, he accidentally drew it across his sword, leaving on it the marks of his four fingers; this being observed by the prince, he permitted him to bear four bloody stains, or four pallets, gu. The same arms are borne by the Counts of Provence, and were impaled by Henry III., who married Eleanor, daughter and co-heir of Raymond, Count of Provence, as shewn at S 18. "Az., a crescent, ar., in chief, the sun, or," as at T 8, were granted to the ancestor of the Bowles', for his gallant behaviour against the Turks, in 1595.

The drops of blood on the chevron, in the arms of Lord Wodehouse, as shewn at T 9, were added as a reward for the valour of his ancestor at the battle of Agincourt, where he attended Henry V. as one of his esquires. His crest, a dexter hand holding a club, with the words "Frappez fort" over it, and "Agincourt," for motto, were for the same service.

To John Scott, of Thirlstane, since Lord Napier, James V. of Scotland granted the tressure, from the arms of that kingdom, for the following service, which is thus expressed in the grant:—"For beane willing to gang wi' us into England, when all our nobles and others refused, he was ready to stake all at our bidding, for which cause we do command our Lion herald to give the said John Scott a border of flower-de-lisses about his coat arms, like as is our royal banner, and also a bundle of lances above his helmet, with the words, 'Ready, ay, ready.'"

A crown, as at S 8, was granted to Gerard, Earl of Macclesfield, by Charles II., in reward of the support he had often given it.

In the case of Maitland, Earl of Lauderdale, we have an instance of an augmentation in the *crest*; Charles II., in consideration of the earl's attachment to the royal cause, granted him the crest of Scotland, except that a fleur-de-lis was to be substituted for a sceptre, in the sinister paw of the lion, as shewn at I 3.

During the period of the civil wars, the rose was frequently granted as an augmentation, from the king's inability to render more substantial acknowledgments.

We have also examples of *names* having been granted for similar personal services, as in the case of the Dukes of Buccleuch. A king of Scotland being "on hon-tynge," a fine buck, of which he was in pursuit, and hard pressed, fell into a clough, or ravine, called in Scotch, "a cleugh;" one of the courtiers, at the king's request, having extricated it, (no slight task for a single arm,) was named

by the king, "Buck-cleugh." Others for equal bravery in battle: thus, Napier was a name conferred on a Donald, son of the Earl of Lennox, who fought so bravely under one of the ancient Scottish sovereigns, that, after the battle, when all were urging their claims for consideration, the king said, "You have all done valiantly, but there is one among you who hath 'na peer,'" and caused Donald to change his name from Lennox to *Napier*, and also gave him lands in Fife.

In 1192, at the battle of Ascalon, a young knight of the noble house of Arundel so distinguished himself, that Richard Cœur de Lion said, "The maiden knight hath borne himself as a lion, and done deeds equal to six croisés," (crusaders,) and gave him the following arms, T 7:—"Gu., a lion, couchant, between six cross-crosslets, ar., three and three;" and for motto, "Tynctus cruore Saraceno," and hence his descendants assumed the surname of Tynte.

The name of Fortescue is said to have been bestowed on Sir Richard le Forte, who protected his chief at the battle of Hastings, by bearing before him a massive shield, in allusion to which his descendants took for motto, "Forte scutum salus ducum," and for crest, "A shield, argent."

Another instance of reward for personal service is in the augmentation granted by James VI. of Scotland to Sir John Ramsay, at the time of the Gowrie conspiracy. The circumstance is thus narrated by Sir W. Scott:—"Meantime, a page of the king's, called Sir John Ramsay, discovered a back stair, which led to the turret where Ruthven and the king were still struggling: Ramsay stabbed Ruthven twice with his dagger, James calling to him to strike high, as he had a doublet of proof on him. This danger was scarcely over, when the Earl of Gowrie entered the chamber, demanding vengeance for the death

of his brother. He was run through the heart by Sir John Ramsay, and fell down dead without speaking a word." Sir John was created Viscount Haddington, and was to impale with his family arms, ("Ar., an eagle, displayed, sa., with a crescent for difference,") "Az., a dexter hand, holding a sword, in pale, ar., hilted and pomelled, or, piercing a man's heart, ppr., and supporting on the point an imperial crown, of the last," N 11. The king also granted to him and his heirs the privilege of carrying the sword of state before him.

A somewhat similar augmentation was granted to Sir Hugh Herries, who dispatched Ruthven with his sword, after he had been stabbed by Ramsay.

The crown upon the saltire of Gerard, Earl of Macclesfield, was added by Charles II., as a reward for the support he had so often rendered to it.

The same sovereign, "for his many and signal services," granted to Sir Robert Holmes, "On a canton, gu., a lion of England." His arms before were, "Ar., three bars, wavy, az.," S 9.

As rewards of valour, we may refer to the arms and badges of Pelham, and Delawarr, whose ancestors were competitors for the honour of having taken King John prisoner at the battle of Poitiers. It was to these gallant knights that the French king surrendered his sword, in commemoration of which, the belts were added to the *arms* of the Pelhams, with the buckle of a belt for their cognizance; while Lord Delawarr had for a badge, "A crampette, or;" the crampette is the chape at the bottom of the scabbard of a sword, to prevent the point from protruding; it is represented at R 17, on the dexter side of the crest of Lord Delawarr.

To the Robinsons of Hertfordshire was granted, by Henry IV., "Or, a morion, or ancient helmet, sa., garnished and studded, or and ar.," as at S 13; the same form

of morion as was worn by the Earl of Fife, who had been taken prisoner by one of the Robinsons in 1402, and which morion is still preserved in the family.

Again, in the case of Sir William de Tankerville, who, being sent by King Henry I. against the Earl of Leicester, in Normandy, then in rebellion, (which earl bore, "Gu., a cinquefoil, erm.") and overcoming him, received on his return home this addition to his own arms, which were, "Gu., an escutcheon, ar." "*An orle of eight cinquefoils, erm.,*" N 3.

ARMES PARLANTES, OR CANTING ARMS.

These are arms which have allusion to the name of the bearer, of which many instances are given by the old authors—thus, to begin with our own illustrious Shakespeare, whose arms were, "Ar., on a bend, sa., a spear of the first," are shewn at I 4. Pope Adrian IV., whose name was Nicholas Breakspeare, bore, "Gu., a spear, broken, ar." The Castletons bear three castles; the Salmons, three salmons; the Lamberts, three lambs; Arundel, six swallows; Corbel, a raven; Herring, three herrings, thus speaking to the beholder, "*non verbis sed rebus.*" Some citizens, in the olden times, wanting arms, have coined to themselves certain devices, alluding to their names, which we call "rebus." The family of Law, in Scotland, bear a cock in their arms, in allusion to the common mode of expressing the cry of that bird in Scotch, "Cocky-leery-law."

To recognise the "*armes parlantes*" in some of these coats, we must be acquainted with the country or language of the bearers. Thus, in Germany, the three white hunting-horns borne by the name of Weissenhorn, from *weissen*, white, and *horn*, a bugle. Again, the eagle with the two heads, in the arms of Godolphin, *godolean*, in the dialect of Cornwall, to which that family belongs,

signifies a *white eagle*. Hugh, the first Earl of Chester, was surnamed De Loup, from *lupus*, a wolf, because he carried the head of a wolf on his shield of arms, N 12. Agnain, Malmains bears three sinister hands, as at S 14.

ARMS OF PATRONAGE.

In those ages during which the feudal system prevailed, it was the custom of the sovereign to make grants of land equal in extent to a whole shire or county. The arms of the nobleman, to whom such grants were made, were often borne by those who held lands under them; hence we find, in many counties, that different families bear arms which very much resemble each other. Thus, in Annandale, where the ancient Lords of Annan dwelt, we find a saltire and chief (this being the arms of Annan) borne by the Bruces, Murrays, Jardines, &c., of that county. In Douglasdale and other counties where the Douglasses possessed property, many old families bear mullets on their coat armour, these being part of the arms of Douglas, as shewn at I 10; while in Fifeshire, lions predominate, the lion being the armorial figure of the Mo Duffs, Earls and Overlords of Fife. Many families in Renfrewshire bear their figures chequered, in honour of the house of Stuart, whose arms are, "A fess, chequy, ar. and az.," as at T 3. These examples are from Scotland; but a similar custom appears to have prevailed on the Continent: thus, in Brittany, almost every family bore *ermine*, in honour of the ancient sovereigns of that country, and a great many *mascles* and *billets*, in token of their connexion with the houses of Rohan and Beau Manoir, of whose bearing these formed a part. In England, when the same figures are borne by several families, they are generally distinguished by different tinctures, or by other changes, which serve to distinguish one from the other. Camden says, "gentlemen began to bear arms by borrowing them from

their lords, of whom they held in fee, or to whom they were most devoted: thus, whereas the Earl of Chester bore garbs, (wheatsheaves,) many gentlemen of that country did the same. The old Earls of Warwick bore, 'Chequy, or and az., a chevron, erm.,' many thereabout took ermine and chequy. In Leicester, and the country confining, divers bear cinquefoils, for that the ancient Earls of Leicester bare, 'Gu., a cinquefoil, ermine,' and so on."

The town of Avignon anciently bore, "Ar., a gyre falcon, proper," but coming under the power of the pope, it changed the falcon for "Az., two keys, saltireways, the dexter, or, the sinister, ar.," N 6, the keys of the church, which are thus placed behind the pope's shield. They are shewn again at V 6.

ARMS OF BODIES CORPORATE, TOWNS, COUNTIES, ETC.

All corporate bodies, whether civil or ecclesiastical, have their distinguishing arms, amongst which are those incorporated by royal charter, such as universities, municipal corporations, and the different guilds and companies of the city of London.

Fortuitous circumstances often decide upon the nature of these arms. Some represent the character of the society—thus, the Fishmongers' Company bear three dolphins; the Grocers', a chevron, between nine cloves; the Bakers', a balance, between three garbs, (wheatsheaves;) the Blacksmiths', a chevron, between three hammers; the Clockmakers', a clock, and so on.

The town of Appleby, in Westmoreland, bears, "Three lions, passant, guardant, in pale, or, crowned with ducal coronets, of the last," as may now be seen upon the identical seal presented to them by King John, whose original charter is still preserved in the town chest. On the reverse is the figure of St. Laurence, laid upon a gridiron.

The parish church is dedicated to this saint, and a fair held annually on St. Laurence's day. A tradition prevails in the borough that the lions in the arms were crowned with ducal coronets, in memory of some signal service performed by the burghers against the Scots.

The arms of the city of London present us with an instance of an honourable augmentation granted to a corporate body. They are, "Ar., a cross, gu., in the dexter chief quarter, a dagger, erect, of the second," R 13. The dagger was added by Richard II., in commemoration of the distinguished service rendered him by the then lord mayor, Sir William Walworth, in slaying with his own hand the rebel Tyler.

Other instances of the arms of bodies corporate are shewn at R 12 and 14, which represent the arms of the universities of Oxford and Cambridge. The bible and crowns on the arms of one may be taken to signify that the crown finds its best support in the religious faith of its subjects; while on the other, the lions are boldly contending for the faith, of which the bible and the cross are appropriate emblems.

OF COMPOSED AND COLLATERAL ARMS.

It will be well here to refer to a practice which, though now obsolete, was much in use before marshalling was introduced, that is, adding to a man's paternal bearing some part of the arms of another family, or other additament of honour, in one shield. This is called *composing* a coat of arms, and Nisbet says, "it is still frequent with us, not only by chiefs and heads of families, to shew their alliance with other families, but also very frequent with cadets, (younger brothers,) by adding to their paternal arms some part of their mother's arms, to shew their maternal descent." Thus, Gordon of Glastire, a second brother of the family of Huntley, added a cinque-

foil in the centre of his paternal coat, which figure belonged to his mother, who was a Frazer.

Several families of the name of Rose, who carry water-bougets, have composed these with the figures of other families. Thus, Rose of Kilvarrock bears, "Or, a boar's head, coupé, gu., (the cognizance of the Chisholm,) betwixt three water-bougets, sa.," because one of the family married an heiress of the name of Chisholm. The arms of another family of the same name are shewn at T 14, where the fess is for Stuart, and the water-bougets for Rose.

Halyburton of Pitcur, a younger son of the family of Lord Halyburton, carried, "Or, on a bend, az., betwixt three boars' heads, erased, sa., as many lozenges, of the first." The boars' heads shew his maternal descent from the Chisholms, whose heiress he married, and with her got the right to the lands of Pitcur.

Richard, Earl of Poitiers and Cornwall, second son of King John, had nothing of his father's arms, but composed his arms of his two *fesus*—viz., Ar., a lion, rampant, gu., ducally crowned, or, for Poitiers, within a border, sa., bezantée, for Cornwall, as at T 12.

We have an excellent example of composed arms in those of David, Earl of Huntington, brother to King William, of Scotland, who bore, "Ar., an escutcheon, within a double tressure, fleury, counterfleury, gu." The last figure, the tressure, was a part of the royal arms; the escutcheon, or shield, represented him as the shield of his country in his brother's absence, and also served to mark his valour in the Holy Land, while the colour of the shield, *argent*, was because that was the colour of the field in the arms of Waltheof, Earl of Northumberland and Huntington, whose daughter, *Maud*, was David's grandmother.

Another custom, which anciently prevailed, was that of

carrying several coats of arms, not on one, but on different and distinct shields, as well as upon other military furniture. We frequently see them in this way on old seals of arms, which were made with two sides, a face and a reverse. On both sides, before the use of marshalling, there were distinct arms: on the royal or equestrian side of the seal, a man is represented on horseback, in his surcoat, upon which are commonly depicted his coat of arms, and on the caparisons of his horse were other arms, (B 2;) on his shield, or buckler, were others; and on the *reverse* of the seal, another shield of arms, accompanied by (sometimes) several more, which, from their position, were called *collateral* shields, because placed at the sides of the principal or paternal shield, which they accompany. These shields had all distinct arms, to shew the right and pretensions of the bearer to different feofs. Thus Isabel, daughter of Philip IV., queen to Edward II., had her effigies on her seal between two shields; that on the dexter side had the arms of England, and that on the sinister, the arms of France, impaled with the arms of Navarre, being those of her mother, Joan, Queen of France, daughter of Henry I., King of Navarre.

At N 16, 17, and 18, are the arms of the Duchess of Norfolk, with those of her two husbands, placed *collaterally*, those of her first husband on the dexter, and of her second, on the sinister side.

It is necessary to be acquainted with these different modes of bearing, as they are often found on ancient seals, monuments, &c.

OF ABATEMENTS OF HONOUR.

With respect to abatements of honour, as they are called, or certain modes of distinguishing the arms of those who have been convicted of some dishonourable action, we shall follow the example of most modern authors,

and pass them over with little more than the mere mention of their existence. No man will willingly be the herald of his own dishonour, and consequently no man would bear his arms when disfigured by such tokens of disgrace. The custom of reversing the arms of traitors is common to all countries. The following account is given of it, as practised in Scotland. Sir G. Mackenzie tells us that "when any person is forfaitured by parliament, or lords of justiciary, the Lyon king-at-arms, and the other heralds, come in, in their coats, and other formalities, and publicly tear down the arms of the person forfaitured, after which he and his brethren go to the cross, and there hang up the shield of arms *reversed*, turning the base, or lowest point, upwards."

The only *abatement* now ever made use of, is the bâton, K, which is borne over the arms of those who are illegitimate.

OF ILLEGITIMATE CHILDREN.

Both in England and upon the Continent, the present mode of distinguishing the arms of illegitimate children is by placing over them a "bâton," the fourth part of a bend sinister, as at K.

Other methods, however, were formerly in use. Thus John de Beaufort, eldest son of John of Gaunt, bore his arms as at S 2,—i. e., "Per pale, ar. and az., on a bend, gu., three lions, passant, guardant, in pale, or, in the upper part of the bend a label, az., charged with nine fleurs-de-lis, or." *Vide* description of Fig. C. After he was legitimated, he bore the royal arms within a border, goboné, arg. and az., as they are borne at the present day by the Duke of Beaufort. Some further observations on the arms of the Beauforts will be found in the "Description of the Arms of the Kings and Queens of England, and some of their descendants." Sir Roger de Clarendon, a natural

son of the Black Prince, bore "Or, on a bend, sa., three ostrich feathers, the pen fixed in a scroll, ar.," as at I 2.

When there are more natural children than one in the same family, the baton is borne of different tinctures, or charged in different ways. Of this we have examples in the sons of Charles II. For instance: Fitzroy, Duke of Grafton, as descended from the blood royal, had a grant of the royal arms, as then borne by his father—viz., "Four grand quarters, first and fourth, France and England, quarterly; second, Scotland; third, Ireland; over all a sinister baton, *compony*, ar. and az.," while the Duke of St. Albans, another son of Charles II., bore the same arms, but "over all, a baton, gu., charged with three roses, ar., seeded and barbed, ppr." The baton must not be of metal except for those of royal blood.

The border is also sometimes used as a mark of illegitimacy, as by the Duke of Richmond, who, as a son of Charles II., bore the royal arms, but within a bordure, compony, ar. and gu., the first charged with roses, and the second barbed and seeded, ppr. The natural children of John of Gaunt bore the royal arms, within a bordure, gobony, ar. and az. In France, the border, gobony, has always been a mark of difference, or cadency, of the younger lawful children; natural children were there distinguished by bearing the paternal arms upon a bend, fess, chevron, or chief. This practice seldom occurs in English heraldry. Sir Roger de Clarendon, a natural son of the Black Prince, bore "On a bend, sa., three ostrich feathers, the pen fixed in a scroll, or." The baton, as a mark of illegitimacy, is hereditary as regards the arms of the father, and *must* be borne with them; it can only be removed by authority of the sovereign. The mother's arms, however, *may* be borne without it.

LECTURE V.

OF THE EXTERNAL ORNAMENTS OF THE SHIELD.

YOUR attention has at present been directed to the shield and to whatever is placed *upon* it, but besides this, there are other objects frequently placed *about* it, such as crowns, coronets, helmets, mitres, mantlings, crests, supporters, &c., which, though they constitute no part of the *coat armour* of the bearer, are entitled to notice, inasmuch as the *achievement* is incomplete without some one or more of them.

OF CROWNS. W.

The arms of the sovereign are distinguished by being surmounted by the royal crown. This is composed of a circle of gold, enriched with pearls and precious stones, and heightened with four crosses *patée* and four *fleurs-de-lis*, alternately. From these rise four arched diadems, adorned with pearls, which close under a mound ensigned by a cross *patée*; within is a cap of purple velvet, turned up with ermine.

The crowns shewn at W are generally granted by the sovereign for distinguished naval or military services, and resemble those which were made use of by the ancients for similar purposes.

W 12. The radiated or eastern crown. It consists of a circlet of gold, surmounted with rays.

W 7. The celestial crown is the same as the eastern, except that each ray has a star upon it.

W 8. The mural crown is a circle of gold, surmounted with battlements, and is especially appropriated to those who have signalized themselves in an assault upon a town.

W 13. The naval crown has alternate masts and sterns of ships, upon a circle of gold. It is often granted to those who have distinguished themselves in the naval service.

The palisado is a circle of gold with pointed pales, and palisadoes fastened round it.

The crown vallary is composed of a circle, having upon its upper edge small escutcheons reversed.

OF CORONETS. W.

These serve for distinguishing the different ranks of the peerage, each rank having its distinct coronet, so that by the coronet alone you can tell to what rank the bearer belongs. In drawing a coat of arms, with its accompanying ornaments, the coronet should be placed immediately above the shield, except in the case of the sovereign and the Prince of Wales, where the helmet is placed between the shield and the coronet.

Coronets were not used before the time of Edward III.; till then a plain fillet of gold only was worn. It was afterwards adorned with precious stones, and called a circle. Lionel, Duke of Clarence, in his will left "Two golden circles, with one of which he says he was created a duke, and with the other his brother Edward was created a prince." To the circle was afterwards added leaves, something like the present ducal coronet; but this coronet with leaves seems, for some time, to have been

used indiscriminately by all ranks, princes, dukes, earls, and knights.

The coronet of the Prince of Wales is a circle of gold, bordered with ermine, and set round with crosses patée and fleur-de-lis, alternately, four of each, and closed with one arch, adorned with pearls, and surmounted of a mound and cross. The cap with which it is lined is of purple velvet, surmounted with a tuft of gold, and turned up with ermine. In addition to his coronet, he bears a plume of three ostrich feathers, issuing through the rim of an ancient coronet of a Prince of Wales as at C 3. This ancient coronet resembles that just described, except that it is not inclosed by an arch. In the tomb of the Black Prince, in Canterbury cathedral, the feathers are placed palewise, upon a separate escutcheon, C 5; and in the Prince's will, which relates to this tomb and burial, he says, "We will that round the tomb there shall be twelve escutcheons, six of which shall be of our arms entire, and the other six of ostrich feathers.

The Royal Dukes.—Sons or brothers of the sovereign bear the same coronet as the Prince of Wales, only *without* the arch. Nephews of the blood royal have strawberry leaves on the rim of the coronet, instead of fleurs-de-lis.

Princesses of Great Britain—bear a circle of gold, heightened with crosses patée, fleurs-de-lis, and strawberry leaves, alternately.

Dukes.—A circle of gold, with eight strawberry leaves, five of which are seen in drawings, as at W 1. The title of duke is derived from the Latin *dux*. After the Conquest it was entirely disused, but revived by Edward III., who created his son the Black Prince, Duke of Cornwall.

Marquis.—A circle of gold, with four strawberry leaves and as many pearls on pyramidal points, of an equal height with the leaves. In drawings, three of the former and

two of the latter are shewn, W 2. This title is derived from the *marches*, frontiers or borders, which it was the duty of the marquis to defend.

Earl.—A circle of gold with eight pyramidal points, each supporting a large pearl at the top, the interstices being adorned with strawberry leaves, but the latter much lower than the points, W 3. Earl is the most ancient title of any now in use, having descended from the Saxons, among whom the eorl, or earl, was an officer of very high rank. It corresponds with the French comte, whose coronet is shewn at W 17.

Viscount.—Sixteen pearls set close together, on the upper edge of a circle of gold; of these nine appear in drawings, W 4.

Baron.—Six pearls, set at an equal distance, on a circle of gold; four of them appear in drawings, W 5. Before the time of Charles II., barons had no coronets, but wore a cap of crimson velvet, faced with ermine.

A French baron's coronet consists of a circle of gold, enamelled, and bound about with a double bracelet of pearls, W 19. This title seems equally to have corresponded with the *thane* of the Saxons, and which it ultimately superseded. *Thane* was frequently used to denote free-born. Barons are such either by tenure, by writ, or by patent.

The coronets of the French nobility are shewn at W 15, 16, 17, 18, and 19. They differ from the English principally in having no caps. French noblemen place their coronets over their arms, but never wear them as is done by the peers of England.

The coronets of peeresses are the same as those of peers.

A bishop ranks as a baron, and bears a mitre instead of a coronet, V 7. Before the Reformation, bishops sat in parliament with their mitres on their heads. The mitre consists of a round cap, cleft at the top, from which hang

two pendants fringed at both ends; the cap is encircled at the bottom by a fillet of gold, set with precious stones. The Bishop of Durham, as a prince palatine, has his mitre issuing from a ducal coronet, like that of the archbishop, as shewn at V 1. The Bishop of Winchester, as prelate of the order of the Garter, surrounds his arms with the riband and motto of his order, with the badge appended to it. There is a very early episcopal figure now placed on the south side of the choir in the Temple Church, which shews the low plain mitre in use by the bishops of the thirteenth century. It is represented at A 3.

Before the dissolution of the monasteries in England, abbots were also distinguished by a mitre, as we see on many of their monuments.

The cap of maintenance formerly belonged to the rank of a duke, but is now used indiscriminately, and frequently placed beneath the crest instead of the wreath; it is of crimson velvet turned up with ermine, and is shewn at B 1, where it supports the crest of the Earl of Derby.

OF HELMETS.

Helmets are placed immediately upon the shield, and differ according to the rank of the bearer.

1. For the sovereign and princes of the blood, the helmet is of gold, full-faced, and open, with six bars, lined with crimson, as shewn at W 6.

2. For peers, a helmet of steel with five bars of gold, lined with crimson, and placed a little in profile, as at W 11.

3. For baronets and knights, a helmet of steel, full-faced, without bars, with its beaver or vizor open, ornamented with gold, and lined with crimson, W 9.

4. For an esquire or gentleman, a helmet of steel, placed in profile, with the vizor down, ornamented with gold, W 14.

An ancient form of helmet is shewn over the Duke of Wellington's arms at I 1, and another, that of the Black Prince, at C 2, each surmounted by their respective crests.

THE CREST, OR COGNIZANCE, AND THE WREATH.

The crest was essentially an ornament for the helmet, and a mark of distinction by which followers might recognise their chief. It was thus used by the Greeks and Romans, and generally consisted of the figure of some animal carved in light wood, or formed of leather, or in some cases of metal. In the time of Henry IV., a chaplet composed of twisted linen, or a fillet of cloth, stuffed so as to resist the stroke of the sword, was worn round the helmet: it was probably first used in imitation of the twisted turban worn by the Saracens. This chaplet is now represented by the wreath, or torce, from which the crest is for the most part made to issue.

The wreath is generally of two colours; the first that of the field, (in the coat of arms to which it belongs,) and the second that of the charge which lies immediately upon the field. It is of a circular form, though as depicted in paintings, from being seen in profile, it appears straight. It should shew six folds in front, three of metal and three of colour, always beginning with metal and ending with colour. Unless otherwise expressed, the crest is always supposed to be placed upon a wreath, and need not, therefore, be so described in the blazon; but if it issue from a coronet, or is placed upon a cap of maintenance, as in that of the Earl of Derby, at B 1, it must be so described.

The third seal of Edward III. is the first on which we find a crest; the lion, statant, guardant, is there introduced, and has since continued as the crest of the sovereigns of England, though on the seals of Edmund

Crouchback, Earl of Lancaster, crests will be found nearly forty years anterior to this period.

The crest is generally either some portion of the coat armour of the bearer, or adopted in commemoration of some service connected with the family history. An instance of the latter has been already mentioned, when speaking of the crest of the Earls of Errol. That of the Earl of Derby is still more striking; it is shewn at B 1, and is thus blazoned: "On a chapeau, gu., turned up, erm., an eagle, wings endorsed, or, feeding an infant in its nest, ppr., swaddled, az., banded of the third." This crest is that of the Lathams, now represented by the Stanleys, and is said to have been assumed on account of one of their ancestors having abandoned and exposed an illegitimate son in an eagle's nest, and the eagle having nurtured and fed him. From this extraordinary circumstance, his father was induced to take him again and to adopt him as his heir.

Crests have sometimes allusion to the office of the bearer. Thus the old Earls of Dunbar and March, who were hereditary wardens of the marches in Scotland, (whence their title of March,) had for crest a horse's head, bridled; and the Marquis of Annandale, who held a similar office, a spur with wings, to shew their readiness in the pursuit of marauders.

Instances have occurred in which the royal crest has been granted by the sovereign to a subject, as that of Scotland,—the lion, sejant, affronté,—was granted to Lord Lauderdale, only with a fleur-de-lis in the sinister paw, instead of a sceptre; and Thomas Mowbray, Duke of Norfolk, Earl Marshal of England, by concession from Richard II., bore the crest of England, (a lion, passant, guardant, or,) as did his descendants the Howards, Dukes of Norfolk. This case also affords us an example of an assumption of crests which is entirely unauthorized. John

Howard, Duke of Norfolk, having married the daughter and heir of Mowbray, took this crest, and laid aside that of Howard, and now scarce a man who bears the name of *Howard* but assumes the same crest as the Dukes of Norfolk. In 1335, Edward III. conceded his own crest of an eagle "with considerable form," to William Montacute, Earl of Salisbury.

Some who change their arms, ordinarily retain some part of their old arms for a crest, to shew their connexion with the original house. Thus the Bruces of Skelton carried for arms, a lion, rampant, az., and when one of the family married the heiress of Annandale, in Scotland, he laid aside his paternal coat, but retained the lion, bearing for his crest, a lion, passant, gu., as it is now borne by his descendant the Earl of Elgin.

Many examples might be given of crests which have been adopted from memorable events in family history. Thus, the bloody dagger, borne as a crest by Kirkpatrick of Nithsdale, with the motto "I'll make sicker,"—viz., "I will make sure,"—arose out of a circumstance which took place during the struggle between Baliol and Bruce for the throne of Scotland. John Comyn, the "red Cummin," then Lord of Badenoch, was assassinated by Bruce, when at his devotion in the church of the Grey Friars, in Dumfries, 10 Feb. 1306. Bruce relating what he had done, immediately after, to some of his confidants, Roger de Kirkpatrick, of the family of Closeburn, doubting the certainty of Comyn's death, said "I'll make sicker," and entering the church, gave the unfortunate man several stabs with the dagger.

The crest of the Hamiltons, as shewn at B 3, From a ducal coronet, an oak tree, issuant, having a saw transversely fixed through the trunk, ppr., with the motto, "Through," over it, is said to have arisen from the following circumstance:—Sir Gilbert Hamilton, happening at

the court of Edward II. to speak respectfully of the great merits of Robert Bruce, an unacceptable subject there, one John de Spencer, a favourite of King Edward's, gave him a blow, which led to a challenge and duel, in which Spencer was killed. Hamilton, to avoid the consequences, fled to Scotland, and being pursued, he and his servant disguised themselves as wood-fellers, and taking their saw, employed themselves in sawing down an oak. While their pursuers passed by, Sir Gilbert perceiving his servant taking notice of them, hastily called out "Through," by way of withdrawing his attention and that of those who were in quest of him.

The Pilkingtons of Stainley, and the Asshetons of Middleton, have for their crest a mower with his scythe, and the Traffords of Trafford a thresher with his flail. These families were near neighbours, and devoted adherents of the house of Lancaster, and had adopted these disguises either for security or support, and to enable them to escape the dreadful consequences which attached to the partisans of either side, during the period of the civil wars.

Sir Reginald Bray, after the battle of Bosworth, is said to have found the crown in a hawthorn-bush, and presenting it to Lord Stanley, it was by him placed on the head of the victorious Henry (VII. ;) and in commemoration of this event, he afterwards bore it as an ensign of honour, as represented on the hall window at Stene, in Northamptonshire, one of the family estates. It was afterwards adopted as a device by Henry VII. ; it is shewn at U 3, and may be seen in one of the windows of his chapel at Westminster.

Williams, *alias* Cromwell of Hichinbroke, in a tournament at Westminster, overthrew two foreign knights, which so pleased the king (Henry VIII.,) that he presented him with a ring, authorizing him to add it to his

arms and crest, which is, "A demi-lion, rampant, holding in his dexter paw a ring, or."

Differences, or marks of filiation, are sometimes placed upon the crest, as well as upon the arms, though some, rather than do this, change the crest altogether. This is one reason why we so often see different crests borne by men of the same family and name.

The crest of Lord Wodehouse, "A dexter hand, holding a club," with "Frappez fort" written above it, and for motto "Agincourt," was granted to this noble lord's ancestor by Henry V., for his distinguished valour at that famous battle. His arms are, "Sa., a chevron, or, gutté de sang, between three cinquefoils, erm." They are shewn T 9.

The bear and ragged staff, B 4, the *badge* of the Warwicks, was also used as a crest. This will be again referred to when we speak of *badges*.

OF BADGES OR DEVICES.

Earlier writers on heraldry take no notice of anything that was *external* to the shield, and many of those of a later date who describe the supporters and crests, entirely overlook the badges which have been at various times borne by this sovereign and "the greater nobilitie." These were at one time considered of such importance, that the legislature frequently interfered to prevent their being worn by any but the retainers and servants of personages of distinction.

The badge somewhat resembles the crest, but is *never placed upon a wreath*. This is shewn in the arms of Lord De la Warr, at R 17, where a badge is represented on either side the crest, the crest being upon a wreath, but not the badges. Badges were much in vogue from the reign of Edward I. to that of Queen Elizabeth, after which they were little used, and few only of our nobility still

retain them. They were generally adopted in commemoration of some circumstance of interest in the family history, and were intended to be worn by servants and retainers, or to be placed on banners and ensigns. Those adopted by the various sovereigns of England, are of considerable historical interest; such, for example, as the white and red rose, the badges of the rival houses of York and Lancaster, and many others.

Sometimes badges were granted by sovereigns as tokens of favour, but, for the most part, they were assumed by the greater nobility whenever they thought proper to do so.

Our ancient ballads abound with allusions to them. Thus in the "Hermit of Warkworth," when speaking of the Percys, their badge of the silver crescent, I 5, is thus alluded to:—

" The minstrels of thy noble house,
All clad in robes of blue,
With silver *crescents* in their arms,
Attend in order due."

And again, alluding to the fact of this device having been adopted in commemoration of some deed of arms done in the Crusades:—

" Who journeying to the holy land,
There bravely fought and died,
But first the *silver crescent* won
Some Paynim Soldan's pride."

Some say this device was adopted from its form somewhat resembling that of the counties north of the Trent, which were allotted to the Earl of Northumberland prior to the battle of Shrewsbury, (1403,) during the confederacy between himself, Edmund Mortimer, Earl of March, and Owen Glendower, a successful chieftain of the Welsh, and a descendant of Llewellyn ap Griffith, the last prince of that country.

In the "Barons' Wars" we read,—

"The noble Percie in that dreadful day,
With a bright *crescent* in his guidhomme came."

In the ballad of the "Rising of the North Countrie," both this badge of the Percys, and the dun bull of the Nevills are mentioned :—

"Now spread thy ancyent, Westmorland,
Thy *dun bull* faine would we spye,
And thou, the Erle of Northumberland,
Now raise thy *half moon* up on hye."

Again, in the same ballad :—

"Lord Westmoreland his ancyent raysde,
The *dun bull* he rays'd on hye,
And three dogs with golden collars,
Were there set out most royallye."

The dun bull is shewn at N 1, *a*. The *dogs* set out most *royallye*, allude to the greyhound, a favourite badge of the House of York, to which house the Nevills were related, through Cicely Nevill, the "Rose of Raby," who married Richard, Duke of York, and was the mother of Edward IV. and Richard III.

Again :—

"Upon his surcoat valiant Nevill bore
A silver saltire upon martial red."

This alludes to the *arms* of the Nevills, as shewn at E 7, and again on a pennon at I 1 *a*, from the seal of Ralph, Lord Nevill.

The following is said to have been the origin of the bear and ragged staff of the Earls of Warwick :—Arthgal, first Earl of Warwick, was one of the knights of the Round Table. *Arth*, or *Narth*, signifies a bear, whence he is supposed to have taken the bear for his ensign. One of his descendants slew a mighty giant, who encountered him with a tree torn up by the roots, and hence the

ragged staff. Richard Nevill, the king-making Earl of Warwick, was so formidable that few persons but were adorned with his *ragged staves*; hence the device became so familiarized, that it was used as a sign for houses of entertainment.

Mowbray, Duke of Norfolk, wore for his device, lions and mulberry-trees, in allusion to his name; and Henry of Bolingbroke, Earl of Lancaster, in his combat with the last-mentioned duke, bore swans and antelopes; the Earl of Delawarr still bears for badges the crampette and impaled rose, as shewn at R 17; and Lord Abergavenny the portcullis and rose, the ancient badges of his family.

In the year 1515, the Earl of Surrey assumed as a badge a silver lion, (the old cognizance of his family,) tearing in pieces a lion prostrate, gules. This is thus alluded to by Drayton—

“ If Scotland's coat no mark of fame can lend,
That lion placed on our bright silver band,
Which as a trophy beautifies our shield,
Since Scottish blood discoloured Flodden field.”

This honourable augmentation to the arms of Howard has been before spoken of, and is seen in the arms of the Earl Marshal in the initial letter of the Display.

Holinshed tells us that, “ after the honor of this victory, Thomas Howard, Earl of Surrie, (as a note of the conquest,) gave to his servants this cognizance, (to wear on the left arme,) which was a white lion (the beast which he before bare as the proper ensign of that house, and derived from the family of Mowbray) standing over a red lion, (the peculiar note of the kingdom of Scotland,) and tearing the same red lion with his pawes.”

At R 1 and 2 are two badges; the one a portcullis, chained, or, the badge of the Beauforts, and the other, a

gold fret, the badge of Lord Bergavenny, and derived from the Audleys, whose arms were, Gu., fretty, or.

The other badges given in the Display are at I 5 and 6, R 5, 10, 11, and 17.

At R 16 is a badge of the Veres, Earls of Oxford, a long-necked bottle of silver, with a blue cord. It was borne by them in right of their hereditary office of Lord High Chamberlain.

The Hungerfords used a garb, or, derived from the Peverels, whose arms were, Az., three garbs, or. William Lord Hungerford having married the co-heiress of that family in the reign of Henry V., Edward Lord Hastings, who married the granddaughter and heiress of the Lord Hungerford beheaded in 1463, bore on the standard the garb, with a sickle, another badge of the Hungerfords, united by a golden cord, as shewn at R 15.

Heraldic figures, distinct from the arms or crest of the bearer, were used upon seals at a very early period, generally for the purpose of shewing the descent or affinity to other families: thus the annulet of Vipont was used by the Cliffords, and the garb of Chester by the Lacys. These alliances were afterwards shewn by *quartering* the whole arms of the heiresses with the paternal coat of the husband.

Sometimes these badges were punning allusions to the name of the bearer; thus we have the longsword of Longespée, &c. In the reign of Edward III., family badges were used as decorations of the dress, or on the caparison of the horses, as well as on furniture and other utensils; and although the tournaments sometimes presented devices adopted for the particular ceremony, still the principal houses, in imitation of the royal family, had a distinctive mark for their retainers, which was at that time, as well, if not better known, than the personal arms

or crest of their lord. The severe enactments of Henry VII. against too great a number of retainers, must have much contracted the use of badges; and the usual fashion of Elizabeth's time, which was, to adopt for the tournament some fanciful or far-fetched device from classical or fabulous history, frequently changed at each pageant, tended still more to throw these ancient distinctions out of use. A few of our nobility yet retain them, as do many of our charitable foundations; and the yeomen of the Queen's guard wear them as in the time of Henry VIII.

OF ROYAL BADGES.

Of royal badges, the first we have any notice of is the escarbuncle, X 5, which was borne by Henry II., the son of the Empress Maud and Geoffrey Plantagenet, Earl of Anjou. It forms part of the arms of the House of Anjou, which were, "Gu., a chief, ar., over all an escarbuncle of eight rays, or." His other badge was a genet passing between two sprigs of broom, N 8.

Richard I. bore on his seals the *Planta-genista*, X 6, from whence his house derived their appellation of *Plantagenet*. This badge is also found on the robe of Richard II., and was used by most of the succeeding monarchs.

Edward III. adopted for badge, "A stock of a tree, coupéd and eradicated, or, with two sprigs issuant therefrom, vert," as at N 10, to signify his flourishing issue. Also, "the sunbeams issuing from clouds," C 1, and a sword, erect, on a chapeau, the blade enfiled with three open crowns, in allusion to the three great victories of his reign, Cressy, Nevill's Cross, and Poitiers; or as some say, to the kingdoms of England, France, and of the Romans, the crown of the latter having been offered to him by the electors.

The feathers and motto, as borne by his son, the Black

Prince, are shewn at C 3 and 5. The pen of this feather is generally fixed in a scroll, as at I 2; the coronet was added by Prince Edward, afterwards King Edward VI.

Richard II.'s favourite badge was a white hart, collared and chained, or, as at U 2. For wearing this badge after his deposition, many persons lost their lives. For this, and his other badges, *vide* "Description of the Figures." U.

Henry IV. bore a white antelope and a swan, which belonged to the family of Bohun, Earls of Hereford. Henry, while Duke of Hereford, in expectation of combat with the Duke of Norfolk, "came to the barriers of the lystes mounted on a white corser barbed with blewe and grene velvet, embrodered sumptuouslie with swannes and antelopes of goldsmithes worke." Another of the devices adopted by Henry IV., was "A fox tail dependent," N 14, following Lysander's advice—"If the lion's skin were too short, to piece it out with a fox's tail;" meaning that where strength and courage cannot conquer, cunning and subtlety must be used. The castle and barony of Homet, in Normandy, was held by homage and service, and finding the king and his heirs, at the castle of Roan, one lance with a fox's tail hanging to it. His cognizance of SS forms the ornament of the collar which is known by the name of the collar of SS.

The red rose, first adopted by John of Gaunt in right of his wife, Maud of Lancaster, became the distinguishing badge of the Lancastrians, as the white rose, adopted by Edmund of Langley, Duke of York, was of the Yorkists.

Henry V.'s badge of the beacon, N 15, was taken to shew that he would be a light and guide to his people to follow him in all virtue and honour; or, according to Sir George Mackenzie, "as signifying his sudden and hotte alarms in France." His motto, or poesie, as it is termed by old writers, "Une sans plus," was flourished upon "leeche damaske," at Queen Catherine's coronation.

Henry VI. bore for device a panther, spotted of all colours, or "semée of roundles, of all hues," and two feathers, in saltire, the sinister, ar., surmounted by the dexter, or. *Vide* "Description of the Figures." N 15.

Edward IV., the first of the House of York, took for his device the white hart of Richard II., who by his will had nominated Roger Mortimer, Earl of March, (Edward's great-grandfather,) his successor in the kingdom of England. On the scroll under it was written, "Ex rege Ricardo." He also bore the white rose, which, after the battle of Mortimer's Cross, he surrounded with rays, thus forming the "rose en soleil," N 13. The white rose was derived from the castle of Clifford, and was first used as a badge by Edmund of Langley, fifth son of Edward III., from whom the House of York was descended in the female line. The rays round the rose are said to have been adopted, because on the morning previous to the battle of Mortimer's Cross, there appeared to the king to be three suns in the heavens, (to which Shakspeare alludes—"Dazzle mine eyes, or do I see three suns?") which as the day advanced became joined in one, and this omen preceding a signal victory over the Lancastrian party, induced King Edward to assume this figure as a badge. Another of his favourite badges was a falcon on a fetterlock, the device of his great-grandfather, the Duke of York, fourth son of Edward III., who when his father had endowed him with Fotheringay Castle, which he rebuilt in the form of a fetterlock, assumed to himself his father's falcon, and placed it on a fetterlock, to imply that he was locked up from the hope and possibility of the kingdom. *Vide* "Description of Figures." U 1.

The white boar of Richard III. X 1, gave rise to the well-known lines, which cost the maker his life—

"The cat, the rat, and Lovell, the dog,
Ruled all England under the hog."

The boar was of silver, his tusks and bristles of gold. This device was used by Richard previous to his coming to the crown, for a pursuivant then in his service was called "Blanke Sanglier," White Boar. In the account of the materials provided for his coronation, we find the entry of "13,000 boars, made and wrought upon fustian."

Henry VII.—His device of the crown in the hawthorn-bush, U 3, in allusion to the discovery of the crown after the battle of Bosworth, has been before mentioned, when speaking of the crest of Sir Reginald Bray. The Tudor rose, another of his badges, formed by the union of the red and white roses, was intended to shew how the claims of these rival roses were centred in his person. This rose was at first borne quarterly, gu. and ar., afterwards the white was placed within the red. His badge of a portcullis, R 1, was intended to shew his descent from the house of Beaufort. Catherine Swinford, wife of John of Gaunt, Duke of Lancaster, resided at the castle of Beaufort, in Anjou, and while there gave birth to a son named John, maternal grandfather to Henry VII. The portcullis was evidently the type of this castle. Henry sometimes added to it the words "*Altera securitas*," intimating that as the portcullis was an additional defence to a fortress, so his claim to the crown through the blood of Beaufort, should not be rejected, although he possessed it by a more sufficient and undeniable title.

Henry VIII. had for a badge, beside the red dragon, X 8, a cock, argent, combed and wattled, gu., as at X 2. The cock is a badge of Wales as well as of France, (Gallia.) In the language of Circassia, the name for that country is said to be the same as that for the cock, and this bird is their national device.

At X 3 is a badge of Catherine of Arragon, wife of Henry VIII. It is formed by a union of the pomegranate with the Tudor rose. The pomegranate had been taken

by her father, Ferdinand, to commemorate the conquest of Granada from the Moors. His other badge, "A sheath of arrows," was adopted in commemoration of this victory having been gained chiefly by the superiority of his archers. Both these badges may be seen in the sepulchral chapel of Prince Arthur, her first husband, in Worcester Cathedral. Catherine Parr had a badge, U 5, composed from the rose, the badge of Henry VIII., and a device of her own family, consisting of a maiden's head.

Queen Mary bore a bundle of arrows, on a ground of green and blue, impaled with the white and red rose, and surmounted by an open crown, as at X 4. "By persuasion of her clergie, when she came to her kingdom she bare winged Time drawing Truth out of a pit, with 'Veritas temporis filia,' as may be seen on her great seal."

Elizabeth continued to use the badge of her mother, Ann Boleyn, the falcon with the crown and sceptre, as at U 4. It was exhibited at a pageant at Norwich during her progress in 1578, as "hîr stonc badge," and it may be seen on the iron railing which surrounds her monument in Henry the Seventh's chapel at Westminster.

James I. used as his device a demi-rose and demi-thistle, conjoined, as at U 6, in allusion to the union of the two kingdoms. From this time, devices were little used either by the sovereign or the nobility. The national badges, however, are still retained. The rose for England, the thistle for Scotland, and shamrock for Ireland, are too well known to require description. A more detailed account of some of these badges is given in the "Description of the Figures." U 1, 2, &c.

COMPARTMENTS.

The compartment is the figure or device in which the shield and supporters usually rest ; it is supposed to represent the *lands* or feus of the bearer. T 16.

It sometimes forms a complete device, as in the case of the Drummonds, Earls of Perth, as at I 11, where you see their shield resting upon a mound semée of galtraps, the origin of which I have before explained.

The Earls of Douglas obtained the right of having their supporters placed within a pale or *fence of wood wreathed*, because the Lord James, in King Robert Bruce's time, defeated the English in the forest of Jedburgh, and that they might not escape, "caused wreath and impale that part of the wood by which he conjectured they might try to make their escape."

THE MANTLING OR LAMBREQUIN. Y.

This was no doubt originally intended to represent a piece of cloth, or leather, which, from being placed at the top of the helmet, and exposed to the cuttings and hackings of the sword, became twisted and torn in every possible direction. As now generally represented, it has more resemblance to what Gwillim considers to have been its origin—viz., the French manteau, or military habit, used by great commanders in the field and differing in form according to the rank of the wearer. It is shewn on the helmets, over the arms of Prince Albert, at Y, and again at I, over that of *the Duke*. It was for a long time customary to represent the mantling as red and white ; but the rule now adopted is, that both this and the wreath and liveries shall be of the principal metal and colour of the coat of arms, the outer part being of the colour, and the inner part or lining being of the metal ; furs, however,

are never expressed in the lambrequin, and therefore, if the arms are *ermine* and *gules*, the lambrequin must be *argent* and *gules*.

MOTTOS.

Mottos are thought by many to have originated in the ancient *cri d'armes* or war-cry, a tremendous shout set up by the French and German warriors, when rushing forward to attack their enemies : that some had this origin is more than probable, but the majority of those now in use have either been dictated by the fancy of the bearer, or chosen in allusion to some occurrence of which it was wished to perpetuate the recollection ; others have an obvious reference to the name of the bearer—thus, the family of *Bellasis* have for motto, *Bonne et belle assez* ; *Dixie*, *Quod dixi, dixi* ; *Fane*, *Ne vilo Fano* ; *Hart*, *Un-cœur fidèle* ; *Onslow*, *Festina lente, on slow*. The cry of the Kings of France was “*Montjoye St. Denis*,” which, according to *Menes-trier*, meant the banner of St. Denis. *Ashmole* says, the cry of the Kings of England was “*Montjoye, Notre Dame, St. George*,” they having the images of the Virgin and St. George upon their banners. *Boo* was the yell or war-cry of the vassals and followers of the Irish chieftains ; to this the chief added the name of his family or principal stronghold ; hence the cry of the *Leinsters*, “*Crom a boo*,” from their castle of *Crom* ; “*Shanet a boo*,” that of the Earls of *Desmond*, another branch of the *Fitzgeralds*. “*Butler a boo*,” of the *Butlers*, and many others. The cry of “*A Douglas ! a Douglas !*” was but too well known to many a border chieftain.

Mottos to arms were unknown till after the Conquest. The earliest example known was that borne by *Trafford* of *Trafford*, in *Cheshire*, a few years after that period. In the time of *Henry III.*, *Sir Thomas Cavall* bore for his arms a horse, under which was written, “*Thomæ credite cum*

cernitis ejus equum—Trust in Thomas when you see his horse." Their more general use was owing to the example of Edward III., who gave to the Order of the Garter the famous motto, "Honi soit qui mal y pense," and from this time their use became general among the nobility and gentry. When the motto alludes to the crest, it is generally placed over it; otherwise, it is in the compartment beneath the arms.

SUPPORTERS.

On private seals, of a date as early as Edward I., we find the figures of animals placed on either side and above the shield of arms. These figures appear to have had their origin entirely in the fancy of the engraver, and are considered by some to have given rise to what we now call *supporters*, though it is much more likely that supporters originated in the following custom, which prevailed in the olden time. When knights were about to enter the lists at a tilt or tournament, they caused their banners or escutcheons of arms to be held by their pages, *disguised in the forms of different animals*; they are thus represented in many of the old MSS. standing on their hind legs, and supporting the banner or shield with their paws, of which examples are shewn in the Display at U and X.

In a curious treatise by René of Anjou, King of Sicily, it appears that much ceremony attended this exhibition of arms. A summons was issued "to all princes, barons, knights, and esquires, who intend to tilt at this tournament," "ye are ordained to lodge in the city four days before the tournament, to make display of your armories; and your arms shall be thus:—the crest shall be placed over a plate of copper, large enough to contain the whole summit of the helmet, and the said plate shall be covered with a mantle, whereon shall be blazoned the arms of him who shall bear it; and on the mantle at the top thereof shall the crest be

placed, and around it shall be a wreath of colours; and the heralds shall set forth unto the ladies to whom *this* crest belongeth, and to whom *that*, and if there be any one which belongeth to any reviler of the ladies, the ladies shall touch his crest, and on the morrow it shall be sent away, and he shall have no tilting at this tournament." When a knight had once made his appearance at these tournaments, it was not necessary for him again to make proof of his nobility, this having been already sufficiently recognised and *blazoned*. Those who had attained this distinction, carried two trumpets, by way of crest, in order to mark that they were gentlemen recognised and blazoned; and thus, when the bearings of shields began to be more fixed than before, many families retained these trumpets as crests. Helmets thus adorned, are called *Galeæ Hastiludiales*—viz., helmets of tournaments. One is shewn over the arms of Prince Albert, at Y.

The use of supporters is now limited to peers of the realm, knights of the Bath, and proxies of the blood-royal at installations, though they are sometimes *especially granted* "by royal licence, on account of distinguished service, as in the case of Sir Sidney Smith, before alluded to.

Peeresses in their own right, either by descent or patent, are also entitled to bear them, as well as widows of peers during their widowhood, or on their subsequent marriage with husbands of rank inferior to their own. An example of this is given at T 16, the arms of the Baroness de la Zouche, who married the Hon. Robert Curzon. Though the use of supporters is thus restricted, many of the old barons of Scotland, (who are not peers of the realm,) and particularly the *chiefs of names*, who had always been "in use" to sit in parliament in their own right, and had been in the habit of using them, protested against being obliged to discontinue them, as they had been borne by their ancestors for many centuries, and were retained as marks of superiority over

their clansmen. The matter was not pressed, and their families have since continued to bear them without opposition. The same custom has prevailed in some of the oldest and best of our English families, till they have acquired a kind of possessory right far more honourable than any modern grant which might be obtained from an office of arms.

Of the sovereigns of England, Edward III. is the first who is said to have used supporters; for the dexter, a lion, and for the sinister, a falcon; but we have no conclusive evidence to shew that supporters were in use at so early a period.

Over the porch of Westminster-hall the arms of Richard II. may be seen, resting upon his favourite badge of the white hart, having an angel on either side, and one above the shield. These, however, are considered by some, rather as pious emblems than heraldic figures. The supporters generally attributed to him are a lion and a hart, or two harts. Those borne by his successors will be given with the "Description of the Arms of the Kings and Queens of England." They were changed by each sovereign till the time of James I., who, on the union of the two crowns of England and Scotland, placed the unicorn (the ancient supporter of Scotland) on the sinister side of his escutcheon, retaining the lion on the dexter side, and these two have ever since continued to be borne, and now form part of the Royal achievement.

Supporters, like charges and crests, have often been granted in commemoration of services rendered to the sovereign, as in the case of Sir C. Smith, created Lord Carrington by Charles I. during the civil war, who had for his dexter supporter, a man in armour, supporting a standard ensigned with the cross of St. George, in commemoration of his ancestor having been standard bearer to Richard I. during the wars in the Holy Land.

The following is said to be the reason why an ape is borne both as supporter and crest by the Dukes of Leinster. One of their ancestors, when a child, being left alone in his cradle, was taken up by an ape which was kept in the family, and carried to the top of the steeple of Tralee, where, after carrying it round the battlements and shewing it for some time, the ape brought it down in safety and replaced it in the cradle: their motto, "*Non immemor beneficii*," alludes to this singular circumstance.

It is wrong to suppose that baronets of Nova Scotia are entitled to supporters, for the grant describes their badge on a canton, and the supporters *within the canton*. In patents posterior to 1629, the whole of the clause which relates to the canton is omitted, and the patentee is not allowed to carry one at all, but in lieu thereof "around his neck an orange tanny silk riband, whereon shall be pendant on an escutcheon, ar., a saltire, az., therein an inescutcheon of the arms of Scotland, &c." This alteration, in all probability, took place on account of the manifest impropriety of blazoning supporters, mottos, &c., *upon a canton*. The badge (S 20) is now suspended below the shield, on a riband, not placed *upon* it.

COLLAR OF SS, &c.

That the custom of encircling the neck of those on whom distinctions were conferred, with a collar of gold or silver, is of great antiquity, is evident from the records of the Jews and Egyptians. A collar stripped from the body of a vanquished Gaul by a Roman warrior, gave the name of *Torquatus* to the Manlian family. They are now usually looked on as insignia of the orders of knighthood; but the Order of the Garter, the most illustrious of all, had no collar till the time of Henry VII., who added it to the other insignia. The practice of conferring them in this country cannot be carried further back than

the fourteenth century, when Richard II., after the jousts in Smithfield, on 12th October, 1390, distributed his cognizance of the white hart, pendent from a *collar* composed of "cosses de genet," or broomcods of gold. On the dethronement of Richard, the white hart continued for a short time as an emblem of party by the opponents of the Lancaster faction, and complaints were made that the Countess of Oxford had caused certain harts of gold and silver to be made and distributed among the friends of the deposed monarch. Hotspur is also said to have issued them to his military followers.

Henry IV. distributed among his adherents his own device, or collar of S, or SS, which thenceforth, during the Lancastrian ascendancy, became the sign or livery of the court, and the collar was called the collar of the *King's Livery*. Many hypotheses as to the origin of this collar of SS, have from time to time been suggested, and Dugdale appears to place some confidence in that which assigns it to the members of the religious order of St. Simplicius, a saint who suffered martyrdom during the reign of Dioclesian; but none of the monuments to which he refers in support of his opinion would ascend higher than the reign of Richard II. On the whole, there seems reason to think, that the opinion entertained by the learned Anstis is probably the right one, which is, that the collar of S, or "*of Esses*," as it is written in many records, was a Lancastrian livery, and of the institution of Henry of Bolingbroke.

Henry V. and VI. appear to have revived the use of the broomcods; and on the accession of Edward IV. the white rose was substituted for the S. Henry VII. introduced his badge of the portcullis alternately with the S; and collars in that form, with the rose pendent, were then issued to the two chief justices and the chief baron, and have ever since been worn by their successors. By statute

of 24 Henry VIII., the wearing a collar of SS was restricted to the degree of a knight, and in the next year Sir Stephen Pecocke, Lord Mayor of London, and such of the aldermen as were knights, appeared with it.

Since the accession of Elizabeth, no mention has been discovered of the issue of collars of the Royal livery, except those which are still provided by the Lord Chamberlain for the Judges, the Kings and Heralds of Arms, and certain officers of the royal household.

ARMS OF HER MAJESTY THE QUEEN.

Having now described what are called the external ornaments of the escutcheon, it may be well, before concluding this lecture, to give the blazon of a complete achievement, or coat of arms, and for this purpose I shall select that of her present most gracious Majesty, Queen Victoria. Her Majesty's arms, however, are not introduced among the figures, as it was thought better to give those of his H. R. H. the Prince Albert, which are comparatively little known, while the Royal arms must be familiar to all, and as H. R. H. bears the latter in the first and fourth quarters of his escutcheon, one drawing will, to a certain extent, answer for both.

The Royal arms would be thus blazoned.

Quarterly: first and fourth, gu., three lions, passant, guardant, in pale, or, for England; second, or, a lion, rampant, within a double tressure, fleury, counterfleury, gu., for Scotland; third, az., a harp, or, stringed, argent, for Ireland; all surrounded by the Garter.

Crest of England.—Upon the royal helmet the imperial crown, ppr., thereon a lion, statant, guardant, or, imperially crowned, also ppr.

Crest of Scotland.—On the imperial crown, ppr., a lion, sejant, affrontée, gu., imperially crowned, or, holding

in the dexter paw a sword, and in the sinister, a sceptre erect, also ppr.

Crest of Ireland.—On a wreath, or and az., a castle, triple towered, of the first; from the gate, a hart springing, argent.

Supporters.—Dexter, a lion, rampant, guardant, or, crowned, as the crest. Sinister, an unicorn, argent, armed, crined, and unguled, or, gorged with a coronet composed of crosses patée and fleurs-de-lis, a chain affixed thereto, passing between the forelegs, and reflexed over the back, all of the second.

Motto.—Dieu et mon droit, in the compartment below the shield, with the union roses, the shamrock, and the thistle, engrafted on the same stem.

ARMS OF H. R. H. THE PRINCE ALBERT. Y.

First and fourth, grand quarters, quarterly, the Royal arms differenced by a label of three points; in the centre point a cross, gu.; second and third, barry of ten, or and sa., a bend trellé, vert, for Saxony.

Crests.—H. R. H. bears for crests the different cognizances of the house of Saxony. These are, 1, the Cleve and Marksche helm (Crest); 2, the Thüringsche helm, (the horns as in the Display;) 3, the Sächsische helm, (also shewn in the Display;) 4, the Meissensche helm; 5, the Jülichsche helm; and 6, the Bergsche helm.

H. R. H. bears the royal supporters, but each charged with a label, as in the arms. The family supporters of the House of Saxe Coburg Gotha are two lions, rampant, or.

ARMS OF H. R. H. THE PRINCE OF WALES.

H. R. H. Albert Edward, Prince of Wales, bears the Royal arms, differenced by a label of three points, and

over all an escutcheon of pretence for Saxony—viz., barry of ten, or and sa., a bend, treflé, vert.

ARMS OF H. R. H. THE PRINCESS ROYAL.

H. R. H. Victoria Adelaide Mary Louisa, Princess Royal, bears the royal arms, differenced by a label of three points, charged with a rose, between two crosses, gules.

The Prince of Wales, as well as other members of the Royal family, are not entitled to bear the Royal arms, but by virtue of a special grant for that purpose, under the royal warrant and sign manual, directed to Garter Principal King-of-Arms; in this warrant the difference with which they are to be borne is expressed, and together with the grant, is recorded in the College of Arms.

NOTE.—The student can have no better way of learning to blazon arms, than by studying the examples shewn in the drawings in connexion with the "Description of the Figures" given at a subsequent page, as well as the arms of the Kings and Queens of England, the blazon of which has for this especial purpose been put together in one place.

LECTURE VI.

OF STANDARDS, BANNERS, ENSIGNS, &c.

HOWEVER indiscriminately the words, standard, ensign, colour, flag, &c., may be now employed, they had at one time a distinct and definite meaning, and one which it is well you should be acquainted with, for without this you will fail to understand the allusions made to them by the rhymers and chroniclers of the olden time.

In modern parlance, the words standard, flag, and colour, are of most frequent occurrence. Thus we speak of the royal *standard*, of the national *flag*, and of the *colours* of a regiment. The word *standard* is also now applied to the ensigns carried by the *cavalry*, those of the infantry being called *colours*.

OF ENSIGNS.

Among old writers we meet with the following varieties:—

1. The pennon, guydhomme, or guidon. 2. The banner, or drapeau quarré. 3. The standard.

1. *The pennon guydhomme, or guidon. E 1 & I 1 a.*

This was long and narrow, and generally slit at the end, and was borne by every knight bachelor, as well as by the

more powerful feudal dignitaries. It was generally charged with the cross of St. George, the patron saint of England; though as to who this St. George was that was so highly honoured, we are somewhat in the dark. He is generally considered to have been St. George of Cappadocia, a valiant soldier who suffered martyrdom in Palestine during the persecution of Dioclesian, A.D. 290. The pennon was also charged with the cognizance or avowrye (the patron saint) of the owner, and was borne at the end of the lance. The figure of St. George or of our Ladye was frequently depicted towards its point, "to blesse him with as he goeth towards the felde, and in the felde." William the Conqueror is represented on his great seal as holding in his right hand a lance, to the end of which a small pennon is attached. On the tapestry, his pennon, (called by some a gonfannon) is like that shewn at E 1, having four tails, and being charged with a red cross within a blue border.

The *gonfannon* is supposed by many to have been only a variety of the pennon; by others, however, it is restricted to the *Pope's banner only*, and the title of gonfalonier was given to the man who bore it. A representation of the form of what is called the heraldic gonfannon is given at D 2. The word is of Teutonic origin, and is derived from "gund," war or fight, and "fano," or "fahne," flag or standard. Gonfannons are spoken of as adorning the Norman pavilions; that of William was one which the Pope had sent him. Harold also had his gonfannon. That there was some difference between this and the pennon is evident from the expression of the old chronicler Wace, who says—

"Li barons ourent gonfannons,
Li chevaliers ourent penons."

"The barons had gonfannons,
The knights had pennons."

The dragon is said to have been borne as an ensign by our early monarchs ; and Matthew of Westminster says, that in the battle between Edmund Ironside and Canute, "*Regius locus fuit inter draconum et standardum*," thus shewing that the dragon was not the standard. This statement is corroborated by the Bayeux tapestry, where a dragon on a pole is frequently represented as placed near the person of Harold, as shewn at E 3 ; the words "*Hic Harold*" are written over it.

It may be well to observe that whatever animals are represented upon a pennon or other flag should look towards the staff on *both* sides as if the flag were transparent, and not, as they are sometimes painted, looking towards the staff, on one side, and towards the end, or "*fly*," as it is called, on the other.

The *streamer* is a variety of the pennon, but of much greater length. It was confined to ships, and is the same as is now called a pendant ; it is very long and narrow, and on the upper part contains the cross of St. George, the remainder being white, or blue, or red, according to the squadron to which the ship on which it is borne may happen to belong.

2. *The Banner.*

A pennon with the points torn off would make a banner, and this is the way in which we shall see they were often made on the field of battle, when a knight was created a banneret. Banners are of a square form, or nearly so, and are charged with the *arms* of the bearer. U 7 and X 7.

Bede speaks of banners borne by Augustine and his followers, in their first interview with Ethelbert, king of Kent : on those banners were displayed silver crosses, and the picture of Jesus Christ. All the monasteries in England had their banners, some of which were displayed

in the field. At Ripon, there was the banner of St. Wilfrid; at Bewdley, the banner of St. John of that town: it is said that both of these were displayed at the battle of Northallerton, in the reign of Stephen. The banner of St. Cuthbert was famed for obtaining the victory for the party by whom it was displayed in the field of battle. It was taken by the Earl of Surrey, on his way to Scotland, and carried to Flodden, where it was displayed for the last time before the Reformation. It fell into the hands of one Whittingham, Dean of Durham, whose wife is reported to have burned it.

The Kings of France, as Counts of Vexin, were vassals of the monastery of St. Denis, whose peculiar banner (the oriflamme) they received from the abbot. It was of a square form, and of a red or flaming colour, hence its "name of oriflamme." It was "made of silk stronger than guimp, or of taffeta; it is red and plain, and has no portraiture upon it:" below it was divided into three parts and fastened to the lance with loops of green silk like that of St. Cuthbert; it was taken from the abbey of St. Denis, near Paris, on occasions of great necessity, and displayed in the army for the encouragement of the soldiers. The oriflamme was displayed at the head of the French armies from the twelfth to the fifteenth centuries, and for the last time at the battle of Agincourt. A representation of it is given at D 1, from an illuminated MS., though it does not exactly correspond with the above description. Before this time, St. Martin's cap had been in use as the banner of France; for six hundred years it was painted with the image of that saint, and laid one or two days on his tomb, to prepare it for use. The banners of Edward the Martyr and Edward the Confessor were likewise carried in the English army at a very early period. They were borne at the siege of Carlaverock Castle, *temp.* Edward I., 1300. In the roll of Carlaverock

where the arms of every *banneret* are accurately blazoned, the king is described as having "three leopards, (lions,) courant, of fine gold, set on."

The standard displayed at the battle of Northallerton, from which it is called the battle of the standard, in the time of King Stephen, was too cumbersome and large to be wielded by any one person, and was placed on a scaffold drawn by oxen, surrounded by the English army arranged in one compact and firm battalion. It is shewn at E 2, affixed to a carriage, which is rudely represented at the lower part of the staff. The Bishop of Orkney, deputed by Thurstan, Archbishop of York, mounted the carriage, proclaimed the war a holy war, and assured the English that such of them as might fall would pass immediately into Paradise. The standard was called St. Peter's.

At R 2 are the arms of Sir Alexander Bannerman, gu., a banner, displayed, ar., thereon a canton, az., charged with the cross of St. Andrew. Both the arms and surname are said to have been assumed, from having held the office of banner-bearer to the king. This was an office of great honour. At the embarkation of the army before Harfleur, in 1415, the king entrusted "the standards and banners, and other ensigns, to such men as he knew to be of great strength and prowess." In France the office of bearer of the oriflamme was hereditary. In the Chronicle of the Conquest, we read that the duke (William the Conqueror) "called a serving man, and ordered him to bring forth the gonfannon which the Pope had sent him; the man who bore it having unfolded it, the duke took it, reared it, and having called to Raol de Couches—"Bear my gonfannon," said he, "for I would not but do you right. By right and by ancestry, your line are standard bearers of Normandy, and very good knights have they all been.'" "Many thanks to you," said Raol, "for acknowledging our right; but to-day I would serve you in other

guise. I will go with you into the battle, and fight the English as long as life shall last." The gonfannon was then given to a knight, whom the king heard much praised—Tosteins Fitz Lou le Blanc; he took it most cheerfully, bowed low to him in thanks, and bore it gallantly, and with good heart. Tosteins, or Tustin, became the family name of a noble house in Upper Normandy, who, in memory of the office performed at Hastings, took for supporters of their arms, two angels, each bearing a banner.

In feudal times, the tenants in capite of the crown were entitled to lead their followers under a *banner of their arms*, and when the tenant in person was unable, from sickness or any other cause, to accompany his quota of men at arms, archers, &c. in person, his banner was committed to the charge of a deputy of equal rank to his own. Thus at Karlaverock, the Bishop of Durham sent one hundred and fifty of his men at arms with his banner, which banner was charged with his paternal arms alone, without those of his see. Early in the fourteenth century there seems to have been a banner to every twenty-five or thirty men at arms. The banner of an *earl* appears at that time to have been considered as belonging rather to the *title* than to the individual.

It is worthy of remark, that the national banner was always different from the national arms, especially as regards the use of *ordinaries*, which are seldom or ever found in the arms, though rarely absent from the banner.

Besides being borne on staves, banners were often attached to trumpets, as may be seen in the illuminated copy of Froissart's Chronicles, in the British Museum, where those of France and England are thus displayed; and at the battle of Agincourt, the Duke of Brabant, who arrived late upon the field, is said to have taken one of the banners from his trumpeters, and cutting a hole in the

middle, made of it a surcoat of arms. Shakespeare alludes to this when he says, "I will a banner from a trumpet take, and use it for my haste;" and Chaucer again says, "every trumpet his lordes arms bare."

In vessels at sea, it was customary for a man at arms to be stationed on the maintop of the principal vessel of the squadron, holding a banner of the royal arms; and the different leaders displayed their banners on the vessel in which they were embarked.

At A 2 is a representation of the first banner of the Crusaders, called "Beauseant;" the upper half is black, and the lower half white; black to typify terror to foes, and white, fairness to friends. It is frequently introduced among the decorations in the Temple church; and on one of the paintings on the wall, Henry I. is represented with this banner in his hand.

Standards.

The standard was larger than either the pennon or banner, and varied in size according to the rank of the owner. Thus, for a king, it was seven yards long; while for a knight it was only four. They all had the cross of St. George at the staff end; the next division was occupied by the badge, then the motto, on one or more bends, as at D 3. They were "slitte at the end, and contained the crest or supporter, with the poesie, word, and device of the owner." The charges upon them were selected and authorized by the officers of arms, and regularly registered in the same way as armorial bearings. The original grant of a standard to Giffard, of Chillingham, is still preserved in the Heralds' College.

At D 3 is the form of a standard used in the time of Henry VII.; and as they were all of the same form, and divided in the same way, this will serve as a type or pattern for the whole. When the ground was of two

colours, the division was made longitudinally ; the upper half being of one colour, and the under half of another. They had always the cross of St. George at the staff end. The banner of Henry VII. is described as az. and gu., a lion passant, guardant, or ; the field is semée of roses, the white engrafted on the red, and irradiated with fleurs-de-lis, irregularly dispersed. The motto—"Dieu et mon droit," is placed on one or more bends, called the motto bends, which cross the banner diagonally. Catherine of Arragon, in writing to Cardinal Wolsey, on the subject of the war in France, in which her husband, Henry VIII., was engaged, says, "my hert is vary good to it, and I am horrible busy with making standards, banners, and bagies (badges.)" What is now called the royal *standard*, contains the royal arms, and is, properly speaking, a *banner*, and not a standard. The national ensign, or union jack, is properly the national *banner*, and retains the ancient charge of the red cross of St. George, though unfortunately not in its ancient simplicity, for in violation of all heraldic principles, it has been so amalgamated with the saltire of St. Andrew for Scotland, and with that of St. Patrick for Ireland, that the integrity of each has been entirely destroyed.

In 1707 it was ordered, by act of parliament, that the ensign armorial of the kingdom of Great Britain should be, "Az., the saltire of St. Andrew, surmounted by the cross of St. George, the latter fimbriated, ar." In the reign of George III., that which was before bad, was then made worse ; the union flag was ordered to be, "Az., the crosses saltire of St. Patrick and St. Andrew, quarterly, per saltire, countercharged, ar. and gu., the latter fimbriated, of the second, surmounted by the cross of St. George, of the third, fimbriated as the saltire."

The distinction between a banner and a standard, as laid down by an able writer in the *Excerpta Historica*, is

this—"The banner was of nearly a square form, and contained the *arms* of its owner; the standard was long, and narrow, and split at the end; in the upper part was the cross of St. George, the remainder being charged with the motto, crest, or badge, but *never with the arms*. The right to bear a banner was confined to bannerets and persons of higher rank, and a proportionate number of standards were borne according to the extent of their retinues; hence standards were used by those entitled to carry a banner, whilst many who might bear a standard had no pretensions to a banner."

OF KNIGHTHOOD.

Knighthood is undoubtedly of great antiquity, and was formerly used exclusively as a military honour, and was for the most part conferred upon the field of battle. The Romans had their *Ordo Equestris*, and from there being an order in Germany distinguished by the same name, the members of which were styled Knights of the Sacred *Roman* Empire, it might be supposed that the one had originated the other. This, however, may be explained by the fondness of the German emperors for considering themselves as successors of those of Rome, to support which they would be very likely to resort to the restoration of the ancient names.

The legend of King Arthur and his knights of the Round Table is associated with our earliest recollections.

This famous king, we are told, who lived about A.D. 490, caused a great round table to be made at Winchester, at which "the knights, at the feast of Pentecoste, did sit and eat." This table, however, is by some supposed to have been a building, and not a table; nor are antiquarians agreed upon its exact locality, for Froissart, in his account of the institution of the Order of the Garter, says, "It was at the great castle of Windsor, which King Arthur had for-

merly made and founded *there*, where first was begun and established the noble round table, &c.," while other authorities state it to have been at Winchester.

Knecht, knight, or as it is written in Saxon, cniht, or cnyht, signified *puer*, *servus*, or attendant, and as the attendants always served in the wars on horseback, the French gave them the name of chevaliers, from the French word *cheval*, a horse; and in Latin, Italian, Spanish, and Dutch, the word which corresponds to our knight, is in each language taken from the word which signifies a horse.

As this title was originally granted for personal courage, and did not descend to his posterity, it was characterized by the addition of the word *bachelor*; hence the expression, knights bachelors.

As almost all ceremonies in early times partook of a religious character, so did those which took place at the creation of a knight, "For when the prince determined to make a knight, he did command a scaffold to be builded in some cathedrall church of his kingdome; thither the gentleman was brought, and placed in a chair of silver, adorned with greene silke. That being done, the bishop, or chiefe prelate of the church, tooke the Bible, and holding it open before the knight, spake these words: 'Sir, you that desire to receive the order of knighthood, sweare before God, and by this holy booke,' and so on. The oath taken, two of the chief lords led him unto the king, who presently drew forth his sword, and laid the same upon the gentleman's head, and said, 'God and St. George (or what other saint the king pleased to name) make thee a good knight.'"

There seems no foundation for the opinion that during the middle ages all *knights* had the power of conferring the order of knighthood upon others, though there is no doubt that sovereign princes, as the fountains of honour, delegated this power to their representatives, the lieutenants and commanders of their armies, who frequently

knighted persons both before and after battle. No man, says Sir Thomas Smith, "is a knight by succession; they are so made either before the battle, to encourage them the more to adventure their lives, or after the conflict, as advancement of their hardiness and manhood already shewed." Knighthood, however, is not now used exclusively as a reward of military or naval service, but is often conferred on those who have made themselves eminent in literature or science.

An instance of an earl creating a knight occurs in this country as late as the time of Richard II. Since that period the only subject who is now by virtue of his commission invested with the power of conferring knighthood is the lord-lieutenant of Ireland, nor was his authority to do so fully recognised till the year 1823, when the opinion of the judges was taken on the question. They reported that "The lord-lieutenant of Ireland does, since the union of Great Britain and Ireland, possess the power of conferring the honour of knighthood, as he did whilst Ireland was a separate kingdom." Subjects, however, are still often authorized by royal warrants to represent the sovereign, and to confer the honour of knighthood on those who may be chosen to that dignity, and to invest them with the appropriate ensigns. It is somewhat remarkable that England is the only country in which the ancient method of conferring the honour of knighthood (by the imposition of the sword) is still in use. The mode at present adopted in this country is for the sovereign to lay a sword, usually the sword of state, upon each shoulder of the candidate while upon his knees, and then to bid him "rise, Sir William," or Sir George, or whatever else his name may be. The distinctive appellation of knighthood—"Sir," should always be prefixed to the name, though the bearer be otherwise ennobled; as for instance, if he is a baron, viscount, duke, &c., for "the greater dignity doth

never drown the lesser, but both stand together in one person." Thus Anstis, in dedicating his book on the Order of the Garter to Lord Pembroke, styles him, "The Right Hon. *Sir* Thomas Herbert, Earl of Pembroke, &c." Since 1623, a register has been kept of the names of all those who have received the honour of knighthood, at least of such as have paid the fees, which amount to 108*l*.

OF KNIGHTS BANNERETS.

There were formerly two kinds of knights—viz., knights bachelors and knights bannerets.

Though the creation of knights *bannerets* has long fallen into disuse, their history is so intimately blended with the best days of England's chivalry, and with the use of heraldic devices on ensigns and banners, that some account of them cannot be without interest to the student of heraldry.

A banneret, or knight banneret, was a knight who, being in possession of considerable lands and revenues, and having signalized himself on the field of battle, was elevated by the sovereign to the rank of a *banneret*. This entitled him to bear in battle a square *banner*, (hence the name of banneret,) on which his *arms* were emblazoned, U and X 7. Bannerets could only be created when the king's banner was displayed, and they are described for the first time as forming part of the English army in the reign of Edward I., though Camden does not trace them to an earlier period than that of Edward III. Part of the ceremony of creation was for the king to tear off the points of the pennon of arms, or guydon, (I 1, and I a,) which every knight was entitled to bear, thus reducing it to the *square* form of the *banner* by which he was henceforth to be distinguished. For this purpose the knight was led between two other knights, before the king or general, bearing his *pennon* of arms in his own hand, when the herald said, "May it please your grace, this

gentleman hath shewed himself valiant in the field, and for so doing deserveth to be advanced unto the degree of knight *banneret*, as worthy to bear a *banner* in the war." Then the king shall cause the points of his guydon, or pennon, to be rent off." And Segar says—"I suppose the Scots doe call a knight of this creation a *bannerent*, for thus having his *banner rent*." Previous to the battle, this banner was carried *furled* by each banneret, as appears from the account given by Froissart, where he describes the making of Sir John Chandos, one of the knights founders (original knights) of the Order of the Garter, a knight banneret, on the field, on the morning of the battle of Navarret, in 1367; "he brought his banner in his hands, rolled up, and said to the Prince of Wales, 'My lord, behold, here is my banner; I deliver it to you in this way, that it may please you to display it, and that this day I may raise it, for, thank God, I have land and heritage sufficient to support the rank as it ought to be.' Then the prince and the king (Don Pedro) took the banner, which was of silver, with a sharp pile, gules, between their hands by the staff, and displayed it, and returned it to him, saying, 'Sir John, behold your banner; may God grant that you may do your duty.' Then Sir John Chandos bore his banner to his own company, and said, 'Sirs, behold here my banner and yours; keep it as your own.'" In the above account, however, Froissart makes no mention of cutting off the end of the pennon. The last person on whom the title of *banneret* was conferred according to ancient custom, was Sir John Smith, who was thus rewarded for recovering the royal standard after the battle of Edgehill. Something like a restoration of the rank took place in 1773, at a naval review at Portsmouth, when George III. conferred, *under the royal standard*, the title of knights banneret on Admirals Pye and Story, and on Captains Knight, Becker, and Vernon.

OF THE BRITISH ORDERS OF KNIGHTHOOD.

From the great frequency with which the title of knight had been conferred, it had perhaps lost some of its honour, when, by way of instituting further distinctions, the different *orders* were introduced into this as well as other countries.

Of British orders of knighthood there are four:—
1. The Garter; 2. The Thistle; 3. St. Patrick; and 4. The Bath. To these we may add the orders of St. Michael and St. George, which, though limited in its application to the inhabitants of Malta and the Ionian Isles, has the Sovereign of England for its head.

The Most Noble Order of the Garter.

“The Order of the Garter, which,” says Anstis, “exceeds in majesty, honour, and fame, all chivalrous orders in the world,” was instituted by King Edward III., about the year 1348, and consisted of himself and twenty-five other knights, whom he designated Knights of St. George, or Knights of the Garter. Each knight wore a blue garter below the left knee, inscribed with the motto, ‘Hony soyt quy mal y pense,’ together with the arms of St. George, surrounded by a similar garter on the left side of a robe or mantle.” This was the first time in England (except in religious houses) that an ensign or badge was borne as a personal mark of honour, and as a sign of brotherhood, which, from being constantly in sight, might stimulate the wearers to observe their oath of loyalty to their sovereign, and of devotion to the great causes of religion and virtue, military as well as moral.

“However uncertain,” says Sir Harris Nicolas, “the precise date of the foundation of the order, there is still greater obscurity respecting the origin of the principal ensign from

which it derives its title. The annals of the institution, the chroniclers of the time, and the public records, do not afford the slightest information on the subject; and although the writers on the order have treated with contempt the romantic incident to which its extraordinary symbol has been ascribed, they have neither succeeded in shewing its absurdity, nor suggested a more probable theory. The popular account is, that during a festival at court a lady happened to drop her garter, which was taken up by the king, who observing a significant smile among the bystanders, exclaimed, with some displeasure, ‘Hony soyt qui mal y pense.’ In the spirit of gallantry which belonged no less to the age than to his own disposition, and conformably with the custom of wearing a lady’s favour, or perhaps to prevent any further impertinence, the king is said to have placed the garter round his own knee.” With a little variation, as to who the lady was, whether the Queen, the Countess of Salisbury, or the Countess of Kent, this anecdote is certainly as old as the reign of Henry VII. It is not pretended that this was the *primary* or *only* cause of the institution of the order, but that Edward, having previously determined to form such a knightly band, in imitation of the Round Table of King Arthur, may be supposed to have adopted an ensign, arising indeed from accident, but most felicitously suited to the purpose he had in view.

It was the custom of the sovereign annually to give robes, or “liveries,” as they were termed, to the bannerets and knights attached to his person, and as the accounts of the royal wardrobe are accurately kept, and all articles supplied from it were described with great minuteness, there is no difficulty in knowing what were the precise habits and ensigns of any order of knighthood.

The grant of a vestment was also formerly in use as part of the wages of the chief, or master workmen, when

employed in the service of the sovereign, or of the church. From these accounts it appears that the "Garter" worn by the knights was originally of light blue silk, with the motto embroidered on it in gold thread, and a buckle and pendant of gold at the end, and was often ornamented with precious stones; that however now used, is of dark blue velvet, about an inch wide, having the letters of the motto in gold; it is worn on the left leg, a little below the knee; or when the sovereign of the order is a female, as at present, the garter is placed upon the left arm. Investiture with the garter constitutes the person so invested a member of the order.

For a description of the surcoat, mantle, and hood, I must refer you to the work before alluded to, lest I should incur the reproach anticipated by Ashmole, "that some of the details may perhaps seem light and trivial, and fitter to fill up a tailor's bill than have place in a serious discourse." Nor would such descriptions be of much interest, unless accompanied with coloured representations, which would occupy a space upon our "Display," which we think we can much more satisfactorily employ. Some of my fair readers may, however, like to know, that the mantle of her Majesty, the present sovereign, is three yards in length, and has the badge—a silver escutcheon, charged with a red cross—on the left shoulder, in gold enamel. It is worn with the cordon, hood, and collar of the order, over the surcoat or kirtle, of crimson velvet, made with hanging sleeves, and a close body turned back, and open in front, shewing the petticoat, which is formed of white satin and gold or silver.

The George and collar were added to the ensigns of the order by Henry VII. The following is the description of the collar as ordered on the 29th April, 1544, and part of which is shewn at V 10, below it is the badge suspended from the riband:—"A collar of gold, weighing

thirty ounces, the which shall be made by pieces, in fashion of garters, in the midst of which garters shall be a double rose, the one rose of red, and the other within white, and the other rose white, and the one within red, and at the end of the said collar, the image of St. George, which image (but not the collar) may be garnished and enriched at the pleasure of the knight. The said collar may not be sold, engaged, aliened, nor given for any need, cause, or necessity, whatsoever it be." For some time the roses in the collar had been of red only; the error has lately been corrected, and that made for her present Majesty answers exactly to the foregoing description.

The riband of this order was at first usually worn black, it was changed by Queen Elizabeth to light blue, the colour of the garter, and so continued till soon after the accession of King George I., since which it has been of the same dark blue as the mantle and garter. Why this change was made in the colour does not exactly appear, though the following is the explanation generally given:—The house of Stuart always wore the riband and garter of a light blue colour, and not having relinquished their pretension to the crown, they continued, after the Revolution of 1688, to bestow its honours upon their dependents. Soon after the accession of George I., or, as others say, at the time of the Rebellion of 1745, it was thought expedient to distinguish the companions who were made by the sovereign from those who had received the honour at the hands of the Pretender. It was therefore decided that the mantle, riband, and garter, should, in future, be of *dark* blue, the statutes of the order, however, remaining unaltered. The knight, when presented with the mantle, is told to receive "this robe of heavenly colour."

The Star.—To render the badge more splendid,

Charles I. ordered the escutcheon and garter to be irradiated with beams of silver; the star is now, however, often made of diamonds and other precious stones, instead of silver, each companion being allowed to exercise his own taste in adorning any part of the ensigns, with the exception of the collar.

The officers originally appointed for the service of the order were—the prelate, registrar, and usher; a king-of-arms was assigned to it by Henry V., and a chancellor by Edward IV. The Bishop of Winchester is prelate of the order; his badge is like that of the companions, but surmounted by a mitre, and is always worn with his episcopal robes.

Before the appointment of a king-of-arms, the service of the order was performed by a herald, called “Windsor herald,” but by the constitution of Henry VIII., a “king-of-arms, of the order called ‘Garter,’ was appointed, who was to be ‘sovereign within the office of arms,’ above all the other officers, and to be called ‘Garter King-of-arms of the English.’” This officer is now nominated by the earl-marshal, subject to the approbation of the crown. The present Garter is Sir Charles Young.

The office of usher of this order, commonly called “Black Rod,” is usually granted to the king’s first gentleman-usher, and his emoluments, as principal officer of the House of Lords, are so large, as to render the appointment one of the most desirable in the gift of the crown.

The institution of the Poor Knights of Windsor was connected with that of the Order of the Garter. They are designated in the instrument of foundation “*Milites Pauperes*,” or “Poor Knights, infirm in body, indigent, and decayed.” They were twenty-six in number, and were to be maintained “for the honour of God, and Saint

George, continually serving God in prayer ;" and, to prevent abuse, it was provided, that if any of them succeeded to lands or rents of the value of 20*l.* per annum, he should be removed, and another chosen in his place.

Ladies of the Order.—When we consider the high tone of chivalry which prevailed at the time of the institution of the Order of the Garter, we shall not be surprised to find that the fair sex were invited to participate in its honours, and though nothing is now known of the form or manner of their reception, there is no doubt of their having been regularly admitted. In the earliest notice of the habit of the order having been issued to ladies, immediately after the accession of Richard II., they are said to have been "newly received into the Society of the Garter," and were afterwards called "*Ladies of the Fraternity of St. George.*" Who were admitted to this distinguished honour, or how long the practice continued, does not appear, though it is probable that it had fallen into disuse in the time of Henry VIII. The gallantry of King Charles induced a suggestion for a revival of the custom, though nothing seems to have been done to carry this suggestion into effect. If any one period were more fit than another for doing it, it must surely be the present, when a *lady* is the Sovereign of the order.

The ensigns of the order, worn by these ladies of the fraternity, were the same as those of the knights' companions, not excepting the garter, which, as appears from the monumental effigies of the Countess of Tankerville, and that of the Duchess of Suffolk, in Eveline Church, Oxfordshire, was worn upon the left arm, just above the elbow.

Armorial Bearings.—Knights of the Garter may surround their paternal arms, or any quarterings to which they may be entitled, (but not the arms of their wives,)

with the garter, or collar, or both, though surrounding them with the garter only is the more ancient practice : if both are used, the garter should be nearest the escutcheon ; if the collar be added, the " George " must be suspended from it.

Knights of the Garter have a prescriptive right to supporters to their arms.

If a Knight of the Garter be married, his wife's arms must be placed upon a separate shield, impaled with those of her husband ; or, if she be an heiress, on an escutcheon of pretence, over those of her husband, but still on a *separate* shield. This applies to the wives of all other knights as well as those of the Garter, (*vide* the example given at S 17 ;) and the reason assigned for it is this, " that though the husband may give his wife an equal half of the escutcheon and *hereditary* honour, yet he cannot share his temporary order of knighthood with her except she be Sovereign of the Order." The arms of her present Majesty, as Sovereign of the Order, are surrounded with the garter.

The widow of a Knight of the Garter (or of a knight of any other order) bears the same arms as during the lifetime of her husband, but they must be placed upon a lozenge-shaped shield, and *without* helmet or crest.

The Most Noble and Most Ancient Order of the Thistle.

The immense antiquity of this order has been the favourite theme of Scottish heralds and antiquaries, many of whom carry it as far back as the time of Achaius, King of the Scots, who was called to the aid of the Picts, when attacked by Athelstan, King of the West Saxons ; and this legend is perpetuated in the letters-patent by which Queen Anne revived the order, and by virtue of which it now exists. Whatever degree of faith we may

be disposed to place in these ancient legends, the authority of coins and seals does not extend further back than the reign of Robert II. of Scotland. The effigy of St. Andrew, with his cross, appears on the gold coin of this sovereign, and the earliest notice of the Thistle, as the royal badge of Scotland, is in the inventory of the effects of King James III., who died in 1488, while there is no evidence that any *collar*, either of knighthood, or even of the royal livery, existed in Scotland, until the latter part of the reign of King James V. After the Reformation, the orders of knighthood being considered in Scotland as relics of popery, fell into disuse, but were revived by James VII. of Scotland and II. of England.

This order, like the Garter, has its appropriate ensigns.

The collar, as adopted by Queen Anne, is of gold, and consists of sixteen thistles, between each of which are four sprigs of rue, interlaced, all enamelled in their proper colours, V 9. The knights sign a receipt for this, as well as for the St. Andrew, and the medal or badge, V 9, all of which they are directed to have returned at their decease. The ordinary insignia worn by the knights is the star, which is embroidered upon the left breast; a green riband over the left shoulder, appendant to which is the jewel, V 9, bearing the image of St. Andrew, with his cross before him, in a circle of gold, enamelled, vert, with the motto of the order, "Nemo me impune lacessit."

This order, like the Garter, has always been reserved for the peerage, the only three commoners who ever belonged to it having been heirs apparent to dukedoms.

It has also its several officers, each of whom is distinguished by his appropriate badge. Lord Lyon King-of-Arms of Scotland, is King-of-Arms of the Order of the Thistle.

Knights of the Thistle surround their arms with a

green circle, containing the motto of their order, or with the collar and badge, or with both.

They are entitled to supporters by virtue of their peerage.

The Most Honourable Order of the Bath.

This ranks amongst the highest military orders in Europe. The earliest instance we have since the Conquest of the use of the bath at the creation of a knight, is in the case of Geoffrey, Earl of Anjou, on the occasion of his marriage with the eldest daughter of Henry I. After *bathing*, we are told, he put on a linen shirt, over that a vestment embroidered with gold, and upon it a mantle of purple or scarlet, with a pair of silken stockings, and slippers, on whose outside *golden lions* were worked. His shield, also charged with golden lions, was hung upon his neck. I mention these particulars with regard to his dress, particularly the *golden lions*, as this case is generally brought forward, and I think justly, in support of the opinion that the shield of England was charged with *lions*, and not with leopards, as some will have it.

Like other orders of knighthood, that of the Bath consisted originally of but one class—all were companions, and all, as far as related to their knighthood, were of equal rank. But at the close of that glorious war which terminated with the battle of Waterloo, and the number of well-merited claims for honorary distinctions to which it gave rise, it was considered expedient, instead of instituting another order, to enlarge one already existing, and for this purpose the Order of the Bath was extended, so as to include three different classes.

The first class, comprising all the then existing knights, were thenceforth to be called knights grand cross (G.C.B.) These were divided into military and civil; the *military* to comprise officers of the army and navy not below the rank

of rear-admiral or major-general, and the *civil* class to be reserved as a reward for civil, or, more properly speaking, diplomatic service.

The second class were to be called knights commanders, (C.B.,) and were to have precedence of all knights bachelors. No one to be eligible unless he held a commission in the army or navy, and was not below the rank of lieutenant-colonel or post-captain.

The third class were to be called knights companions: this class was to be composed of officers holding commissions in the army or navy who had received medals or other badges of honour, or been specially mentioned by name as having distinguished themselves by their valour against the enemy since 1803.

The collar of the Order of the Bath is composed of nine imperial crowns of gold, and eight gold roses, shamrocks, and thistles, issuing from a gold sceptre, enamelled in their proper colours, and linked together with seventeen gold knots, enamelled white, as at W 20.

The knights grand cross have two badges assigned to them, one for the civil, the other for the military knights.

The badge for the military knights, W 20, is a gold Maltese cross, of eight points, enamelled white, terminating with small gold balls, having on each of the four angles a gold lion of England. In the centre, on a ground of white enamel, are the rose, thistle, and shamrock, issuing from a gold sceptre, between three gold imperial crowns, all within a red circle, charged with the same motto in gold letters, surrounded by two branches of laurel, in the proper colours, issuing from an escroll of blue enamel, containing the words "Ich dien," in letters of gold. As in all other orders, the badge is attached to the collar, or when that is not worn, to the riband, but the collar and riband are never worn at the same time.

The badge of the knights commanders is attached to the riband by a large gold ring, and is suspended from the neck, as at W 20; that of the companions is fixed to a gold swivel with a bar of the width of the riband, and is directed to be worn "pendant by a narrow red riband to the *button hole*," though generally placed on the left breast, where a star is usually worn.

The riband is crimson, of silk ducape, not watered.

Knights grand cross of the Order of the Bath place their arms within a red circle, having on it the motto in gold letters, with the badge attached. S 17. They also place their collar round their arms, either with or without the circle and motto. They are entitled to supporters, which are to be assigned to them by Garter king-at-arms, under a warrant from the Earl Marshal. The fees for a grant of supporters amount to 55*l*.

Knights commanders of the Bath surround their arms with the circle and motto within a wreath of laurel, to which the badge is suspended, together with a blue escroll, containing the words "*Ich dien*" in gold letters, the shield being surmounted by a knight's helmet.

Knights companions merely suspend a representation of their riband, buckle, and badge, to the lower part of the shield, which may be surmounted by an esquire's helmet.

Honorary medals have frequently been awarded for distinguished service, or in the event of some great victory, as that of Waterloo, for instance. These medals, or any crosses of other orders to which the bearer may be entitled, may be suspended from the shield, with their appropriate ribands and chains, in the same manner as the riband and cross of a companion of the Bath.

As with the orders of the Garter and Thistle, installation is an indispensable part of the institution. King Henry VII.'s chapel, at Westminster, is appropriated to

this purpose, and in that the banners of the different knights may be seen suspended above their respective stalls.

The ceremony of the *degradation* of a knight is happily very rare. It is however provided for by the statutes of the Bath, in case he should be "convicted of heresy against the articles of the Christian religion, be attainted of high treason, or have cowardly fled from some field of battle." Felony is not made a ground of degradation, and consequently, in 1606, the Earl of Somerset, who had been convicted of murder, remained a knight of the *Garter* till his death. Lord Cochrane, however, was degraded for a misdemeanour. This took place by royal warrant, in July, 1814, and his banner achievements and plate were consequently removed from their place in the chapel.

The Most Illustrious Order of St. Patrick.

This order was instituted by George III. towards the close of 1782, with a view of bestowing marks of distinction on the more powerful and influential peers of Ireland, as well as to do away with what might appear to many an invidious distinction, that while England had its Order of the *Garter*, and Scotland that of the *Thistle*, the sister kingdom should remain without a similar token of royal favour.

A royal warrant was accordingly issued in February, 1783, commanding letters patent to pass under the great seal of Ireland, for creating a society or brotherhood, to be called "Knights of the Most Illustrious Order of St. Patrick." The qualifications, ceremonies, &c., are modelled on those of the *Garter*; the prelate of the order was to be the Lord Archbishop of Armagh, Primate of all Ireland; the Chancellor was to be the Archbishop of Dublin, and the Registrar the Dean of St. Patrick for the time being. Ulster king-of-arms was to be king-of-arms of the order.

Ensigns.

The collar, W 21, is of gold, "composed of roses and of harps, alternate, tied together with a knot of gold, the roses being enamelled, alternately white within red, and red within white, and in the centre an imperial crown surmounting a harp of gold, from which the badge or jewel is to hang.

The badge is of gold, of an oval form, surrounded with a wreath of shamrock or trefoil, vert, within which is a circle of sky blue enamel, with the motto, "Quis separabit," and the date MDLXXXIII., encircling on a field, argent, the cross of St. Patrick, gules, charged with a trefoil, vert, having upon each of its leaves an imperial crown, or, but in the present badges the field is left open, or pierced.

The riband is of light or sky blue, though it was originally intended to have had it of orange, had not the baronets of Nova Scotia worn ribands of that colour.

Knights of St. Patrick are directed by the statutes to surround their arms with the collar, but they sometimes place a light blue circle, containing the motto, either with or without the collar round their escutcheons.

As peers, they are entitled to supporters.

The Most Distinguished Order of St. Michael.

The order was instituted in 1818, shortly after the sovereignty of Malta and of the Ionian Isles was ceded to this country, and was for the purpose of rewarding the services and encouraging the loyalty of the natives of those islands.

In Roman-catholic services, St. Michael is invoked as a "most glorious and warlike prince," and "the Captain of God's house," and has consequently been selected as the patron saint of several chivalrous fraternities. From

the reign of Edward IV. to the accession of Charles I., his effigy was impressed on a coin of this country, called "angels and angelets;" hence perhaps the name of St. Michael attached to this order, while that of St. George, the tutelar saint of England, and the patron of the Order of the Garter was added to shew its connexion with this country.

Like the Order of the Bath, it is divided into three classes:—1. Knights Grand Crosses; 2. Knights Commanders; 3. Knights Companions.

These separate classes are distinguished by different insignia, but as there is no room in the Display to shew them, I must refer you to the description of them as given by Debrett, Lodge, Burke, and Dodd, in their respective "peerages." For the same reason, I have omitted to describe more particularly the stars, collars, and other insignia of the different orders, from an idea that mere description, without accompanying figures, would be of little interest, and from a wish to confine myself as much as possible to those parts of them which have more immediate reference to the science of heraldry.

The Knights Grand Cross of St. Michael and St. George surround their arms with a dark blue circle and motto, and with the collar and badge.

Knights commanders have the circle and motto, and suspend the riband and badge from the lower part of the shield.

Knights companions bear the riband and badge in the same way as companions of the Bath, but by express command of his Majesty, William IV., the cavalieri place the circle and motto round their arms.

The Order of the Guelphs.

This, though not falling under the head of British orders of knighthood, had for so many years the sovereign

of England for its head, and was conferred on so many British subjects, (more even than on those for whom it was originally designed,) that I am unwilling to pass it by without notice, though the Display does not allow room for a representation of its ensigns. It appears to have been the intention of his Majesty, George III., to found some order of merit for the reward of his Hanoverian subjects. This intention, however, was not carried into effect, but after Hanover had been erected into a kingdom, and its troops had greatly distinguished themselves at the battle of Waterloo, the Prince of Wales carried out his father's intention, by founding the order to which he gave the name of his family, calling it the "Order of the Guelphs." This was in 1815.

It was to consist of three classes—viz., Grand Crosses, Commanders, and Knights.

The cross, or badge, is of gold, having between each division a lion, passant, guardant. In the centre gules, is a horse, argent, courant over rugged ground, vert, the arms of Hanover surrounded by a light blue circle, containing the motto *Nec aspera terrent*, in gold letters. Outside this circle, on the cross of the military knights, is a wreath of laurel, and on that of the civil knights, a wreath of oak, in the proper colours. On the centre of the reverse is the British crown over the cipher G.R. in gold, on a red ground, within a gold circle, with the date MDCCLXV. in letters of gold. The cross is surmounted by the Hanoverian crown, and on the badges of the military knights there are two swords in saltire, immediately under the crown.

The Order of the Guelphs has now become practically what it originally was in intention, a *foreign* order, and can only be received by a British subject with the licence of his sovereign. As a foreign order, it does not confer the title of "Sir" upon its possessors, unless their own

sovereign had conferred on them the dignity of knighthood, either by the sword, by letters patent, or by a royal warrant. Some doubt, however, having been raised on this head, by a decision of Lord Ellenborough, a proviso was introduced into all licences granted since that time, to accept foreign orders; that such licence "does not authorize the assumption of any style, appellation, rank, precedence, or privilege appertaining unto a knight bachelor of these realms."

His Majesty, King George IV., contemplated the establishment of an order of *civil* merit, but the design was never carried into execution.

OF HERALDS, AND THE HERALDS' COLLEGE.

We must now say a few words on heralds, on the constitution of the Heralds' College, and the various officers to whom jurisdiction is given in all matters relating to the bearing of coat armour.

Various etymologies have been assigned to the name of herald: the word is probably of Teutonic origin, and derived from "Herr alt," aged sir, or lord, the translation of the ancient term *veteranus*, a retired soldier, who attended upon the Roman emperors, and was employed in conveying despatches and conducting negotiations. This agrees with Repton's definition, who says, they were *veterani*, old soldiers of fame. The Romans appear to have had heralds of two kinds: the *feciales*, whose duty it was to declare war, and the *caduceatores*, (from *caduceus*, a wand, which they carried in their hand,) who were messengers of peace.

In England, before the time of Edward III., the sovereign himself, as well as many of the nobility, retained heralds in their service, who, on occasions of state pageantry, were accustomed to proclaim the titles of their

respective lords. They were often designated by names taken from some device or badge of the family to which they were attached—thus, Edward III., one of whose devices was a falcon, had a “Faucon herald;” Rich. III., “Blanch Sanglier,” from his device of the boar. *Clarenceux* was created by Henry V., who, preferring the herald of his brother, Thomas, Duke of *Clarence*, created him a king-at-arms, by the title of *Clarenceux*. Hen. VII. and VIII. had *Portcullis* and *Rouge Dragon*, from similar devices.

The duty of the herald was to carry challenges or other messages from one nobleman to another. These couriers, as Gerard Legh calls them, passed and repassed *on foot*, and were clad in their prince's colours, “parted upright”—viz., *half of one colour, and half of another*, with the arms of their lords painted on the boxes in which they carried their despatches, nor could they bear those arms in any other manner. They were knights in their offices, but not nobles, and were called knights-caligate of arms because they wore *startuppes*, (a sort of boot or gaiter to the middle-leg.) After serving thus for seven years, they were made chevaliers of arms, and *rode on horse-back* with their sovereign's messages, and clad in *one colour*, with the arms upon the boxes as before; and after another seven years' service the chevalier was created a pursuivant, and was invested with the *tabard*, or herald's coat, emblazoned with the arms of the sovereign, but so that the sleeves hung upon his *breast* and *back*, and the front and hind part of the tabard over his arms, in which curious fashion he was to wear it till he became a herald. Having once been made pursuivant, he might be created a herald “even on the next day;” this was done by the principal herald, or king-of-arms, turning the tabard so that the sleeves hung in their proper places over the arms. A collar of SS was then put about his neck. The

kings-of-arms were created and solemnly crowned by the sovereigns themselves, and distinguished from the heralds by richer tabards, the embroidery being on velvet instead of satin, with coronets of gold, surrounded with strawberry leaves.

Till the time of Edward III., however, these officers had no authority for deciding officially respecting rights of arms and claims of descent. This exclusive privilege was given them by that sovereign who is said to have created two kings-of-arms, whom he called Surroy and Norroy, the one having jurisdiction to the south, and the other to the north of the Trent. As armorial bearings frequently became subjects of dispute, it was necessary to have some paramount authority by whom they could be decided. For this purpose Richard II., in whose time all that related to tournaments, pageantries, and trials by arms had arrived at great perfection, laid the foundation of a college of arms, by giving power to the earl-marshal to constitute a court of chivalry, over which he was himself to preside, and to summon these heralds to his assistance, the heralds, like barristers of the present day, appearing there as advocates. The French heralds had already been incorporated by Charles VI., A.D. 1406, and their first regular heraldic chapter was held at Rouen, during the siege of that place in 1426. From this time, the heralds in England became a corporate body. Richard III. assigned them for their habitation "one messuage, with the appurtenances, in London, called Pulteney's Inn, or Cold Harbore, ('a rite faire and statelie house,' as Stowe calls it,) to the use of twelve, the most principal and approved of them for the time being, for ever." Derby House was subsequently granted to them by Philip and Mary: this was destroyed during the great fire of London, and the present Heralds' College was built upon its site.

From the time of Henry IV., it had been the custom for the provincial heralds, at intervals of twenty or thirty years, to make *visitations* of counties, for the purpose of collecting information respecting genealogies and armorial bearings. The earliest on record is dated "Ult ann K Henrici 4ti. 1412." In 1528 a commission was issued for a general visitation of the whole kingdom, and from that time till the early part of the eighteenth century, similar visitations were made every twenty or thirty years ; since then they have been entirely discontinued.

Among other powers vested in these officers, was that of entering all churches, chapels, and ancient buildings, to take account of their estates, records, and arms. Before this time, the conventual registers were the only authorities, and by transcribing them the foundation was laid for an immense mass of genealogical documents, now in the Heralds' College. They were also empowered to prohibit any gentleman from bearing the arms of another, or such as are not true armory ; and to give arms and crests "to persons of ability, deserving of the prince and commonwealth, by reason of office, authority, learning, good manners, and sober government."

The College of Arms, as at present constituted, consists of three kings-of-arms, six heralds, and four pursuivants.

The kings-of-arms are—Garter, Clarenceux, and Norroy : of these, Garter is the principal, and the head of the college, as well as herald of the military order of that name. His principal duty is to grant supporters to those who are entitled to bear them, to arrange state funerals, to be present at installations of Knights of the Garter, and to present the insignia of that order to such foreign princes as the sovereign may direct.

Clarenceux and Norroy are *provincial* kings, the former

having jurisdiction to the south, and the latter to the north of the Trent.

Besides these is *Bath*, also styled Gloucester King-of-arms, who, though not forming one of the chapter of the college, is empowered to grant arms either by himself, or jointly with Garter, to all persons residing within the dominion of Wales.

The six heralds, who were instituted at different times between the reigns of Edward III. and Henry VIII., are styled Windsor, Chester, Lancaster, Somerset, York, and Richmond.

The four pursuivants are pupils, or probationers, who afterwards succeed to the higher offices; they are styled, Rouge Croix, Rouge Dragon, Bluemantle, and Portcullis. Rouge Croix is the most ancient, and was so named from the Red Cross of St. George, the patron saint of England. Bluemantle, so styled by Edward I., in honour of the colour of the French coat, (azure,) which he assumed. Rouge Dragon was created by Henry VII., and named from his favourite badge of the red dragon. Portcullis, from the badge of the house of Beaufort.

The kings-of-arms (with the exception of Bath) constitute the collegiate chapter, and exercise control in all matters relating to the assignment and regulation of coat armour.

Besides the three kings-of-arms before enumerated, there are two others, designated as "Ulster," and "Lion;" Ulster has jurisdiction in Ireland, and Lion in Scotland.

" Sir David Lindesay, of the Mount,
Lord Lion King-at-Arms."

These officers, as well as the heralds and pursuivants, are distinguished by their tabards. The tabard is something similar to the surcoat shewn at C 2, and has the royal arms emblazoned upon it. That of the kings-of-arms is

made of velvet, sumptuously embroidered. To this Sir Walter Scott alludes in "Marmion":—

" So bright the king's armorial coat,
That scarce the dazzled eye could note,
In living colours, blazoned brave,
The *lion*, which his title gave."

The tabard of the heralds is of satin, and that of the pursuivants of sarcenet. The kings wear a crown composed of a circlet of sixteen acanthus or oak leaves, nine of which are shewn in drawings; round it is the motto, "Miserere mei, Deus, secundum magnam misericordiam tuam." Both kings and heralds wear a collar of SS.

Their official arms are described at page 64.

The kings-of-arms and heralds are entitled to certain fees upon the creation of peers, baronets, and knights, and have also donations for attendance at court upon the festivals of Christmas, Easter, Whitsuntide, All Saints', and St. George's Day. They have also fees on the installation of the Knights of the Garter and Bath, royal marriages, funerals, and public solemnities, besides small salaries paid from the Exchequer. Their principal emoluments, however, at the present time, arise from grants of arms, drawing up and tracing genealogies, and recording them in the registers of the Heralds' College.

LECTURE VII.

HERALDRY IN CONNEXION WITH HISTORY.

To illustrate the connexion between heraldry and history, let us turn our attention to the arms of the sovereigns of England, many of which, with those of their queens, you will find at E, N, R, and S, and others in Plates 1 and 2.

We shall divide what we have to say on this subject under two heads—

1. As relates to the national arms, (those of the sovereign;))
2. As relates to the arms of the queens consort.

AS TO THE NATIONAL ARMS.

In speaking of these, we shall go no further back than the period of the Conquest, as with the exception of the arms of Edward the Confessor, there is little of earlier date that can be relied upon as authentic. We have before seen that the arms of the dukedom of Normandy were two lions, and that after the Conquest these became the arms of England. We also know that the third lion was not added till after the marriage of Henry II. with Eleanor of Aquitaine, (*vide* Plate 1, fig. 2,) when the lion of that province was placed with the two lions of

Normandy, and the three united have ever since continued to be the arms of England.

Thus Sir John Fern, one of our "learnedest heralds," in his "Glorie of Generositie," says, "The escutcheon of Normandy was advanced as the ensign of our English kings by William the Conqueror, William Rufus, Henry I., and Henry II., the last having married Eleanor, the heiress of Aquitaine, whose arms were, 'Gu., a leopard, or,' which being of the same field, metal, and form with his own, these two coats were joined in one, and by them the addition of the inheritance of Eleanor, heiress of Aquitaine, to our English crown, and therefore are borne as a quadrate royal by our sovereign lady Queen Elizabeth."

When therefore you see only *two* lions upon the royal shield, you may be sure that it was earlier than the time of Henry II.

Again, as regards the introduction of the fleur-de-lis (the arms of France) into the English escutcheon; this would arise from a marriage with a *princess* of that country. The first of our sovereigns who married a French princess was Edward I., whose second wife was Margaret, daughter of Philip III. of France. Whenever, then, "semée of fleurs-de-lis" occurs in the national arms, it shews them to belong either to this monarch or to one of his *successors*. But the fleur-de-lis were not always borne "semée," as seen in his shield at Plate 1, fig. 4. In the arms of Henry V., Plate 1, fig. 10, the fleurs-de-lis are for the first time reduced to three. Charles VI. of France, with whom that monarch was contemporary, having thus diminished their number, Henry did the same, and they have ever since been so borne, both in France and England. Whenever therefore, on monuments or painted glass, or in any other way, you see *three* fleurs-de-lis only, you may know that the arms are subsequent to the time of Henry V. It is right, however, to

mention, that when the arms of France are *quartered* with others, even *before* this reign, three fleurs-de-lis only are *sometimes* shewn, instead of "*semée*." This has probably arisen from want of space to display more, though it is undoubtedly incorrect, and should by all means be avoided. They are always *semée* on the royal seals up to that period.

From the introduction of the three fleurs-de-lis to the time of James I., the national arms consisted of the lions of England and the fleur-de-lis of France, and though in the reign of Elizabeth the harp of Ireland was sometimes introduced, it was placed upon a separate shield, and not regularly incorporated in the royal escutcheon till the reign of James, when the arms of Scotland, as well as those of Ireland, were quartered with what had hitherto been the arms of England alone. This, then, forms another resting-place, and may serve to remind us of the union of the two crowns in the person of that monarch, and that whenever we see the royal shield without this addition, they must be those of one of the sovereigns who preceded James I.

With the exception of the introduction of the arms of Nassau on an escutcheon of pretence in the reign of William and Mary, no change took place in the *elements* of the royal arms, though a slight alteration was made in their distribution, (which it is not necessary here to describe, but which may be seen exemplified in the work before mentioned,*) till the accession of the House of Hanover, when the arms of that illustrious family were placed in the fourth quarter of the national escutcheon, and so continued till the period of the Union with Ireland, when the arms of Scotland, instead of being *impaled* with

* Genealogy and Armorial Bearings of the Sovereigns of England, &c.

those of England in the *first quarter*, as shewn in Plate 2, fig. 5, were placed in the second quarter, formerly occupied by those of France, the latter being entirely removed, as they might very well long since have been, seeing that the claim in virtue of which they had been at one time borne, had long ceased to be anything but matter of history. At the accession of her present majesty the arms of Hanover were taken out of the national shield, as from the Salic law prevailing in that country no female could inherit the crown.

Our review thus supplies us with marks by which to distinguish the following periods:—

1. That of the *two* lions, before Henry II.
2. That of the *three* lions, before Edward I.
3. That of the lions and fleur-de-lis, *semée*, before Henry V.
4. That of the lions and *three* fleurs-de-lis, before James I.
5. That of the introduction of the arms of Hanover, after William and Mary.

Having thus pointed out the leading changes which have been made in the national escutcheon, and shewn in what way you may use them as periods or resting places in our national history, let us see what information may be derived from the

ARMS OF THE QUEENS CONSORT.

At E 5, at N 5 and 7, and at Plate 1, fig. 2, we have shields in which the *two* lions of England are impaled with other coats. By this we know that they must be of earlier date than the marriage of Henry II.; but on one of the shields, N 5, we recognise the lion and treasure of Scotland, while the other has the blue lion of the house of Brabant, the first shewing the alliance of Henry I. with Matilda of Scotland, and the second with Alice of Brabant.

At S 16 we have the *three* lions impaled with Castile

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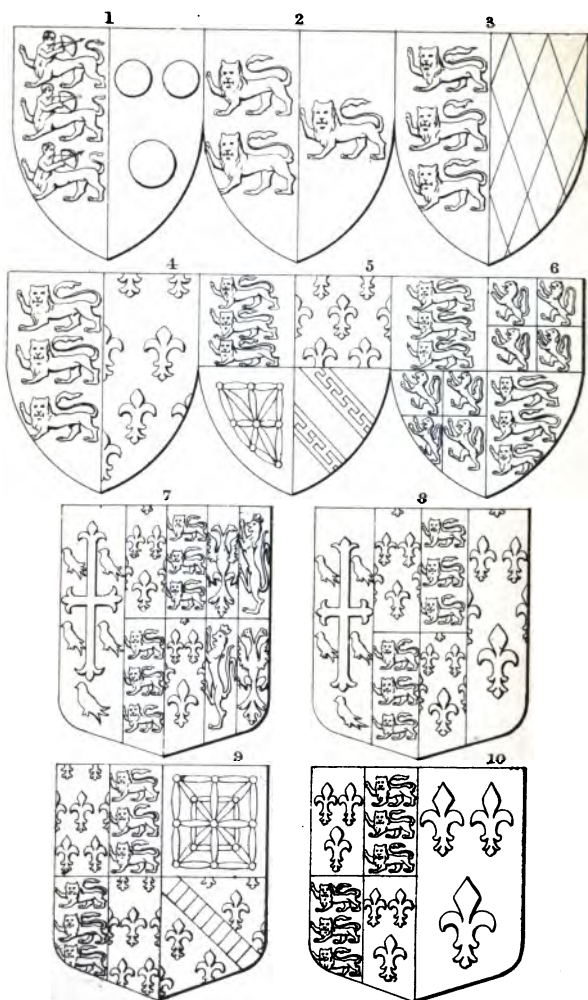
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and Leon, quarterly, shewing the alliance of Edward I. with Eleanor of Castile.

At Plate 1, on the opposite page, are ten shields, representing the arms of kings of England, with their respective queens. These arms are,

1. Stephen and Matilda of Bologne.*
2. Henry II. and Eleanor of Aquitaine and Guienne.
3. John and Isabel of Engolesme.
4. Edward I. and Margaret of France, his second wife.
5. Edward II. and Isabel of France.
6. Edward III. and Philippa of Hainault.
7. Richard II. and Isabel of France.
8. Ditto and Anne of Austria.
9. Henry IV. and Joane of Navarre.
10. Henry V. and Katherine of France.

It is impossible to point out all the various methods in which information may be derived from these figures, but it must be obvious to all, and especially to those engaged in the instruction of youth, that they may be made of great utility in the study of English history. They are, as it were, pictures which address themselves to the eye, and have thus a tendency powerfully to impress the mind, more especially of younger students. Take, for example, Henry IV. and Joane of Navarre. We have before seen the arms of Navarre, at T 15, united with those of France, in the person of Henry IV. of that country; we now see an alliance between the same house and our own Henry IV. The arms of Richard II., at 7 and 8, call to mind his double alliance; first with the House of Austria, as shewn by the eagle displayed, and second, with the blood royal of France, as shewn by the fleur-de-lis. In the shield of Henry IV. we again meet with the "chains" of

* The blazon of these will be found under the head of "Description of the Figures."

Navarre; while in that of Henry V. the "lilies of France" shew another alliance with the House of Bourbon.

In Plate 2 are the arms of five other queens consort, viz.,—

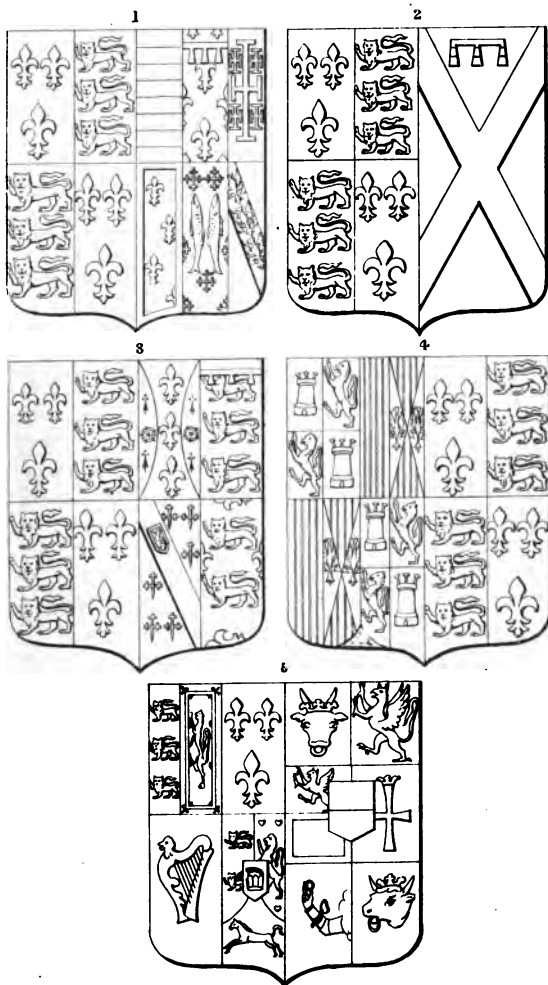
1. Henry VI. and Margaret of Anjou.
2. Richard III. and the Lady Ann Nevill.
3. Henry VIII. and the Lady Catherine Howard.
4. Philip of Spain and Mary.
5. George III. and the Princess Charlotte of Mecklenburg.

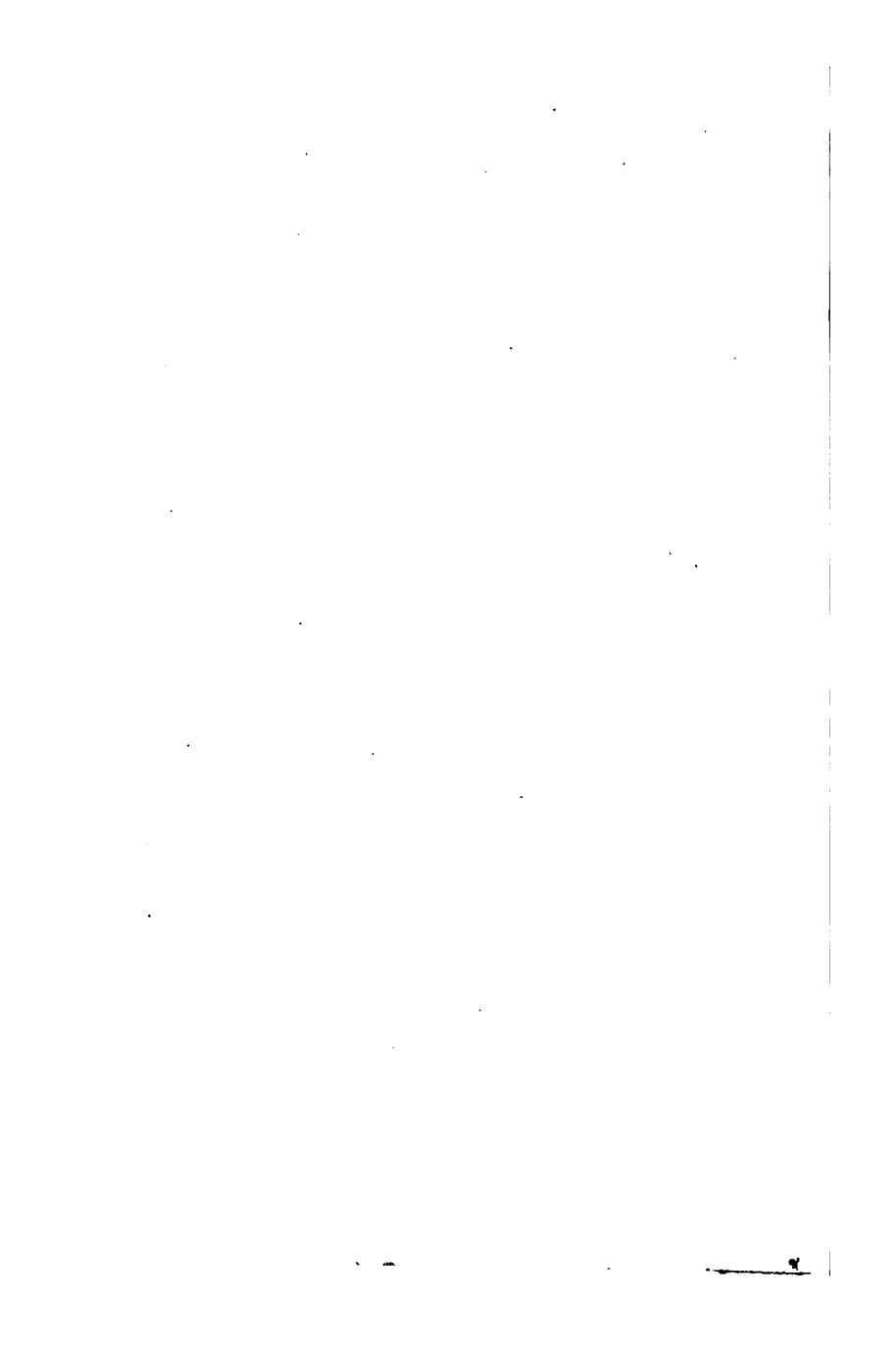
In the first of these we find six quarterings impaled with the royal arms, the last of which we recognise as that of Lorraine, "Or, on a bend, gu., three allerions, ar.," (T 6,) of which we before spoke. In the third you will see what must strike you as an example of false heraldry, there being metal upon metal, gold upon silver; and so indeed it is, but it was thought that the arms of Jerusalem, *the Holy City*, (which these are,) ought to be different from those of all other sovereign princes, and this was the way in which the distinction was made; and if we associate this with the name of Henry VI., it will call to mind the proud Margaret of Anjou, whose father was titular king of *Jerusalem*, Naples, and Lorraine. The six quarterings in her shield—viz., 1. Hungary; 2. Naples; 3. Jerusalem; 4. Anjou; 5. Barre; and 6. Lorraine, were those of her father, René, Duke of Anjou, and will be immediately recognised by all "Cambridge men" as the same which are carved in stone over the inner gate of Queen's, of which college Margaret was the founder.

In the second shield we again recognise the Nevill's

"Silver saltire upon martial red,"

shewing the alliance of that noble family with the blood royal of England; and in the third the arms of the Howards, which by the marriage of the Lady Catherine





became entitled to the same honourable position. We have before seen the arms of the Somersets (E 4) with the augmentation granted to Lady Jane Seymour by her royal consort, "the bluff King Harry."

The fourth shield differs from all that have preceded it, in having the royal arms on the sinister instead of the dexter side, while in those of the dexter we again recognise in the first and fourth Leon and Castile, quarterly, and in the second and third Arragon *impaled* with Sicily, shewing an alliance on the side of a *queen* of England with a prince of that country. These are the arms of Philip of Spain and Queen Mary of England. At N 9 we see the arms of Scotland on the *sinister* side, with those of France on the dexter, implying that a *queen* of the former country was married to a king of the latter; these are the arms of Mary Queen of Scots and Francis II.

The fifth shield shews that we are arrived at a period after the accession of the House of Brunswick, as the arms of Hanover, which that house brought in, occupy the fourth quarter of the dexter impalement, while on the sinister we recognise the "Bull's head, cabossed, sa.," (I 8,) the arms of Mecklenburg, with five other quarterings, shewing the alliance between George III. and a princess of that house, Charlotte of Mecklenburg.*

The observations now made upon these arms, so far from exhausting the subject, are merely to be looked upon as *suggestive*, and as pointing out in what way heraldry may be made the handmaid of history, and thus become a valuable wheel in the machinery of education. Their further application I must leave in the hands of those who, from their experience in teaching, are more competent than

* I have not been able to introduce drawings of the arms of *all* the Queens of England, but those that are not drawn will be found blazoned with the others in the "Description of the Figures."

myself to carry out what I have, however inadequately, endeavoured to suggest.

HERALDRY IN CONNEXION WITH ARCHITECTURE.

The revived taste for gothic architecture which now so happily prevails, cannot fail of giving an impulse to the study of heraldry. Armorial bearings were so frequently introduced into buildings of the decorated, and still more into those of the Tudor period, that many of the details that are there met with, both in carved work and sculpture, must lose half their interest to those who are unacquainted with the arms and devices of our royal and noble families. A few observations, therefore, on this subject, will not be without interest.

There is perhaps no country so rich in monumental remains as England, nor any in which heraldic devices form so remarkable and so beautiful a feature in architectural decoration, as in some of our cathedral and collegiate churches. In France, during the time of the revolution, when the fury of the republicans was vented on everything that was ancient and noble, we find the destruction of monumental tombs sanctioned by decrees of the National Convention. In Germany, during the thirty years' war, the somewhat more legitimate havoc of the siege left few churches undestroyed, while in Scotland, the High Church of Glasgow was the only ecclesiastical structure of a date prior to the Reformation, which escaped the bigoted zeal of the followers of Knox. In England, religious houses, rather than churches and cathedrals, were selected as the objects of reforming vengeance, and it is a curious fact, that the work of destruction, while it was legalized by parliamentary enactment, was, by the very same statute which authorized the destruction, (3 and 4 Edward VI.,) limited to a certain range of objects—viz., "the abolishing and

putting away divers books and images," but with an express injunction against *injuring the buildings themselves* or the private monuments contained in them; "or any image or picture set or graven upon any tomb only for a monument of any king, prince, or other dead person, which have not been commonly reputed or *taken for saints*." Much, however, of what escaped this *legal* spoliation fell under the fiercer and more indiscriminate assaults of Cromwell's puritans. Happily, enough has yet been left to excite the interest and command the admiration of even the most careless observer.

We have no instances of heraldic devices being introduced into architecture before the period of the Crusades. The first example in England in which a coat of arms is sculptured on a building, is said to be one in Bigod's Tower, in Norwich; while the earliest instance of heraldic devices applied to monumental purposes, is on the shield of Magnaville, Earl of Essex, in the round portion of the Temple Church, London, of which a representation is given at A 4. Menestrier, after a careful examination of tombs throughout France, Italy, Germany, and Flanders, was unable to discover any of an earlier date than that upon the monumental effigy of a Count of Wasserburg, in the church of St. Emeran, at Ratisbon. His shield is, "Party per fess, ar. and sa., a lion, countercharged;" and the inscription bears the date of 1010; but there is good reason to believe that this tomb was restored some time after his death, by the monks of the abbey which he had endowed.

In the Abbey aux Hommes, at Caen, the great guard chamber has the floor formed partly of tiles, which if they are coeval with the foundation of the abbey (1064), must be cited among the earliest instances of heraldic devices thus employed. Though they are undoubtedly of great antiquity, the reasons given by Mr. Montague against their being of so early a date as has been assigned to them

are, I think, entitled to great weight. He says, "Amongst them we find one *semée* of fleurs-de-lis, probably the arms of France, but which were not in use till the time of Louis VII., (about 1150.) Another has three leopards, passant. If we suppose these to have been the arms of England, it must, according to the general opinion, have been after the marriage of Henry II. with Eleanor of Aquitaine, for then Henry incorporated the single leopard of Aquitaine with his own two, (*vide* Plate 1, fig. 2,) and the three are found on the seals of his sons Richard I. and John. Moreover, we find among them one having a *quartered* coat upon it. Now the custom of quartering arms is certainly not older than the end of the thirteenth century: the arms of Eleanor, the wife of Edward I., on her tomb in Westminster, (shewn at S 16,) are quarterly, Castile and Leon, and are probably the earliest instance we have of this mode of bearing."

During the early English style of architecture—viz., till the end of the reign of Edward I., no other example of the introduction of heraldic ornaments have yet been discovered in this country, but in the decorated period which extended to the end of the reign of Edward III., in 1377, such devices were very frequently introduced, as may be seen in the cathedrals and other churches of that time, more especially in Canterbury, York, and Ely. It was not, however, till the perpendicular style was introduced, that heraldic and other devices were so abundantly made use of as architectural ornaments. But in the perpendicular style armorial bearings seemed to have formed an integral part of the design. Long series of panelling occur, which consist entirely of escutcheons of arms, or sometimes of shields without any device; shewing that charges were not introduced at random without reference to the peculiar circumstances of the building. The examples yet left to us of this style, splendid as they

undoubtedly are, will be exceeded in richness of detail, if not in beauty of execution, in the magnificent pile of building now erecting for the houses of parliament, from the design of Mr. Barry. This will indeed be a treasure-house of historical heraldry, and nothing that science can devise or art can execute will be wanting to render it worthy of the greatest nation of ancient or modern times.

A knowledge of heraldry is absolutely necessary to enable us to understand these various and most interesting devices, and if of no further use, an acquaintance with their meaning cannot fail of adding greatly to the pleasure as well as the profit with which the buildings which contain them will be examined. To the student of history, as well as to the genealogist, this knowledge is also of great advantage, for the coat of arms will often supply valuable evidence which is to be acquired in no other way, and armorial bearings, a device, or a rebus, often remain upon monuments where not a word of the inscription is left, and where indeed it is not improbable that none ever existed. To enter upon this subject in its fullest extent would be quite incompatible with the object we have in view, and would require an amount of illustration for which our space is altogether inadequate; but the few observations which follow will be a sufficient key to some of the more interesting points to which attention should be directed, and though many of them are not strictly heraldic, they are intimately connected with that science.

Where a female figure is found upon a monument with arms both on her kirtle and mantle, the arms on the kirtle are always those of her own family, and those on the mantle the arms of her husband. The inner garment bears the *maiden* arms, and the outer the *married*. This mode of bearing the arms of the husband on the mantle and those of the wife upon the kirtle, is well shewn in the

figure of Eleanor, Duchess of Somerset, as painted on glass in the east window of our Lady's chapel, in the collegiate church of Warwick, and of which a representation is given in the Frontispiece. This Eleanor was second daughter and co-heir of Richard Beauchamp, Earl of Warwick, as seen by the arms upon her kirtle, or under garment—viz., "Quarterly; first and fourth, gu., a fess between six cross crosslets, or, for Beauchamp; second and third, chequy, or and az., a chev., erm., for Warwick; over all an inescutcheon, quarterly, ar. and gu., in the second and third, a fret, or, over all a bend, sa.," while on her mantle, or outer garment, are the arms of her husband—viz., France and England, "quarterly; within a border, gobony, ar. and az.," thus placed, says Sandford, "to signify that the husband, as a cloak, or mantle, is to shroud the wife from all those violent storms against which her tender sex is not capable of making a defence. For which take this for granted, that whenever you find the figure of a woman painted or carved in a mantle or kirtle of arms, those on the mantle are the arms of her husband, and those on the kirtle of her own blood and family." Ladies bore their husbands' arms impaled with their own on their robe, petticoat, or mantle of ceremony which was worn on public occasions.

In the diagram at p. 49 is the figure of Ann Nevill, Countess of Stafford, from a window in Lichfield cathedral, where both her own and her husband's arms are placed upon the mantle; the arms of her husband, or, a chevron, gu., being on the lining, but so turned back, as to form an impalement with her own, gu., a saltire, ar., which are on the outside. This may appear, at first, to contradict what we have just said; but in this case there are no arms upon the *kirtle*, therefore both are placed upon the *mantle*.

Books, or sometimes churches, are put into the hands of kings and nobles. In the Temple church there are paint-

ings in fresco, in which Henry II. and John are represented holding a figure of that church in their hand.

Where there are figures on a monument, the lady is usually placed at the left hand of the man; when she is on the right hand, some suppose it to indicate that she was an heiress. On brasses, children are usually placed at the feet of their parents, each group looking towards the other. The kneeling attitude for children is said not to have been introduced till after the Reformation.

According to the rules laid down in Anselm's Palais d'Honneur, kings and princes are always represented on their tombs clothed with their coats of arms, (surcoats,) with their shields *bourlet*, or pad, crown, crest, supporters, lambrequins, orders, and devices, upon their effigies and about their tombs.

Knights and gentlemen might not be represented with their coats of arms, unless they died in battle or in single combat with the prince himself, or in his service, unless they died and were buried *within their own manor* or lordship; and then, to shew that they died a natural death, they were represented with their coat armour ungirded, without a helmet, bareheaded, with the eyes closed, their feet resting against the back of a greyhound, and without any sword. Those who died in battle, or in mortal encounter on the victorious side, had a drawn sword in the right hand and a shield in the left, their helmet on, their coat of arms girded over their armour, and at their feet a lion. The above rules, and many of the same kind, were generally observed upon the Continent, but it is believed they were never enforced among us. According to a tradition at Whittington, in Shropshire, Fitz Waring, founder of the castle, was buried in the church *porch*, it being an act of devotion for all persons on their *entrance* to pray for the souls of the founders and benefactors.

The place for rectors and vicars was near and about the

altar, or in the chancel, as well as for lords of manors, patrons, and founders. Chaplains and chantry priests were buried in their respective chapels or religious houses.

The quaint devices to which we formerly alluded when speaking of punning or canting arms (the *armes parlantes* of the French) have in many instances been worked up into architectural ornaments, as in the chapel of the Abbot Islip, in Westminster Abbey, where a human eye is represented, and a tree, in which is a man, and at the bottom a hand breaking off boughs or *slips*, for the name *Islip*. In St. Alban's Abbey, in the tombs of abbots *Ramridge* and *Wheathamstead*, *rams* and ears of *wheat* are introduced in a variety of forms. The parsonage house at Great Snoring, in Norfolk, was built by a person of the name of Shelton, and a device of a *shell*, with a *ton* or barrel underneath, is introduced as an ornament, and still remains as a memorial of that family, though the property has passed into other hands.

Many of the recumbent figures upon ancient monuments are represented with their feet resting upon some animal—most commonly a lion or a dog. The lion is thought, by some, to be an emblem of vigilance and courage; others suppose it to have allusion to the words of the 91st Psalm—"Thou shalt tread upon the lion and the adder, and the young lion and the dragon shalt thou trample under foot." Many of these figures, however, were the family supporters; indeed, on those monuments of a date subsequent to the Reformation probably all were so. At the feet of Thomas Cecil, Earl of Exeter, in Westminster Abbey, 1621, are his lions supporting the garb, still borne as a crest by Lord Exeter. Sometimes they are *rebuses* of the name, as the two *hares* at the feet of Bishop *Harewell*, at Wells.

Dogs are of very frequent occurrence in this position, both at the feet of knights and also of their ladies, and were

probably only the representatives of some family favourite; thus, Sir B. Stapleton, at Ingham, rests one foot on a lion, and another on a dog, whose name of "Jakke" is recorded on a label. On the tomb of the Nevills, the ladies have dogs at their feet, wearing collars, with bells and other appendages, to which Chaucer thus alludes—

"Of smale houndes hadde she, that she fedde
With roasted fleshe, and milke, and wastel brede,
But sore wept she if one of hem were dede,
Or if men smote with a yerde smert."

The shield of Magnaville, Earl of Essex, (who died A.D. 1144,) in the round part of the Temple church, has already been mentioned; but the figures of these ancient knights, who were there buried, are in many respects interesting, and require something more than a passing notice. Old Gerard Legh, in an account of an entertainment given in the Temple, in the time of Queen Elizabeth, says, "Passing forward, I entered into a church of ancient building, wherein were many monuments of noble personages, armed in knightly habit, with their coats *de-painted* on ancient shields." This remark is interesting, with reference to the use of colour in our ancient sculpture; that these effigies were thus decorated is beyond a doubt. Mr. Richardson, who has lately been so successfully engaged in restoring them, in describing the method adopted for this purpose, says, "There were also remains of rich original *colour* and gilding, but these it was found impossible to preserve, because of their adhering to the paint with which the figures had subsequently been covered." The Templars were accustomed to wear long beards, and are so represented in the "Monumens Françaises" of Montfaucon. The figures in the Temple have *not* this appendage, and from this and other circumstances it has been questioned whether they are Templars or not. It is certain the cross-legged attitude in which

some of them are placed was not in use on monuments after the reign of Edward III., by whom the order of Templars was abolished. Their great interest to the herald is in their having among them the earliest example of sculptured armorial bearings known in England; those on the shield of Sir Geoffry de Magnaville, Earl of Essex, are supposed to be of the latter part of the twelfth century; the field is diapered, with three plain spaces left, each somewhat resembling 'a fess dancettée;' over these is the *escarbuncle*, which, according to the chronicle of Walden Abbey, was added by Geoffry to his family bearing. He was grandson of the famous knight of that name, who fought under the Conqueror at the battle of Hastings. They also give us the earliest example of the *surcoat* of stuff which was worn over the armour or coat of mail upon which arms were embroidered; hence the French expression, "revêtu de son blazon;" while on the plate armour they were *enamelled*, as on that of William de Valence, Earl of Pembroke, in St. Edmund's Chapel, Westminster, or *relieved*, as on that of Thomas, second Lord Berkeley, in the cathedral at Bristol. As this figure of Geoffry, as shewn at A 4, gives a good idea of the dress of the period, it may be well to describe it a little more fully. On the head is a cylindrical or pot-like *chappe de fer*, the hauberk of chain mail descends below the knee, and envelops the arms and hands, forming a sort of glove without fingers, (this is more ancient than those with fingers;) over the hauberk is a light surcoat without sleeves, and girded about the waist with a belt; the sword in this, as in two other of these figures, is placed on the right side: a guige, or transverse belt passes round the body, over the right shoulder, and under the left arm, to which a long shield is suspended. But the characteristics of the Templars, the mantle, coif, and cap, and the long beard, are not exhibited in these figures, an

omission which confirms the opinion of their not belonging to that order. The mantle was a long white one, fastened under the chin, and reaching to the feet, with an eight pointed cross of red cloth (Maltese) sewn on the front of the left shoulder; on the head they wore a linen coif, and above that a bowl-shaped skull-cap of red cloth, turned up all round. Their first banner, called the *Beauseant*, A 2, was partly white and partly black. This was superseded by one bearing a red cross on a white ground.

In sculpture we frequently see the shields represented as if affixed by a riband or band, upon hooks, or suspended from branches of trees, as at S 16 and 18, where the shields of Henry III. and Eleanor of Provence, and of Edward I. and Eleanor of Castile, are thus represented. They were hung up in this way at tilts and tournaments, as well as in the baronial halls, at the time of feasts and other solemnities. In the cathedral of Gloucester are two shields, thus placed, on either side of a crowned head, which supports the pedestal of a niche; but the most ancient mode in which we find shields introduced as architectural ornaments, is under the brackets of the cross-springers of vaulted roofs, on the spandrils of the subsillia or stone benches, on the altar, and in the compartments of fonts.

In Westminster Hall, the string course that connects the trusses has two kinds of enrichment: one, the *crest*, a crowned lion, statant, guardant, placed over a helmet, upon a cap of maintenance; the other a *badge*, that of Richard II., of which we have before spoken, and which is shewn at U 2, the white hart, ducally gorged and chained. These are placed alternately, and with several variations in each figure, both as to their position and accompaniments, but with care to distinguish the *crest* from the *badge*; the former, *the lion*, being invariably placed upon a cap and helmet, while the latter, the hart,

has no such appendage. This you may remember, we before observed, was a mark which would enable you to distinguish the one from the other.

Till the time of Henry III. we find on all effigies of peers, that the head was surrounded by a plain fillet, or circle of gold, as in that of William de Valence, Earl of Pembroke, who died A.D. 1295, and is buried in Westminster Abbey. But John of Eltham, second son of Edward II., who died in 1334, and is buried in the same place, has on a coronet *with strawberry leaves*, as at A 1, and this is the most ancient example of a coronet of this form that has yet been met with.

The military accoutrements of the Black Prince, which are suspended by an iron rod, above his tomb, and of which representations are given at C, are extremely curious; as they are, perhaps, the most ancient remains of the kind existing, and convey information on points which but for such evidence can be gained but by inference, a short notice of them will not be without interest. They are thus described by Mr. Stothard:—"The shield fastened to the column at the head of the tomb is of wood, entirely covered with leather, wrought in such a manner that the fleurs-de-lis and lions stand forth with a boldness of relief and finish which is truly wonderful. This is beyond doubt, the celebrated cuirboulli—

' (His jamboux were of curebuly,)
His sword sheathe of ivory.'

CHAUCER.

The surcoat, till closely examined, gives but little idea of its original splendour, as the whole is now of a dusky brown colour; it has short sleeves, and is made to lace up the centre of the back; its outward surface is velvet, once quarterly, az. and gu., upon which is richly embroidered, with silk and gold, the lions and fleur-de-lis; the whole of the surcoat is quilted, or gambased with cotton,

to the thickness of three-fourths of an inch, in narrow longitudinal portions, and lined with linen. It is remarkable that there is no file (label) either on the surcoat or the shield. The helmet is of iron, and has been lined within with leather; besides the sights for the eyes, it has, on the right side, in front, a number of holes, drilled in the form of a coronet, for the purpose of giving air to the wearer. The chapeau, and *leopard* upon it, appear to be formed with cloth, covered with a white composition. The leopard is gilt, and the cap painted red, the facing white, with ermine spots; the inside lined with velvet. The gauntlets are brass; the leather which appears on the inner side is ornamentally worked up the sides of the fingers with silk. The sword is said to have been taken away by Oliver Cromwell. The sheath which contained it yet remains; it appears to be leather, has been painted red, and ornamented, on the outer side, with gilt studs. There is yet a portion of the belt, with the buckle attached; the belt is of cloth, one-eighth of an inch thick."

DESCRIPTION OF THE FIGURES.

EACH COMPARTMENT IS DISTINGUISHED BY A SEPARATE
LETTER.

A.

1. Figure of John of Eltham, second son of Edward II., from his tomb in Westminster Abbey; first example of coronet with strawberry leaves.

2. The Beauséant, or standard of the Templars, from a window in the Temple Church.

3. Upper part of the effigy of a bishop; from a tomb on the south side of the Temple Church, shewing the old form of mitre. The crosier and the two fingers of the right hand extended, as when giving the blessing.

4. Figure of Magnaville, Earl of Essex, from his monument in the Temple Church. His shield is the earliest instance known of the introduction of armorial bearings in monumental sculpture.

B.

1. The crest of the Earls of Derby.—On a chapeau, gu., turned up erm., an eagle, wings endorsed, or, feeding an infant in its nest, ppr., swaddled, az., banded, of the third.

2. The obverse of the seal of King Edward I., being the earliest instance in which arms were introduced on the caparisons of horses.

3. Crest of the Dukes of Hamilton.—Out of a ducal coronet, or, an oak tree, fructed, and penetrated transversely in the main stem by a frame-saw, ppr., in a frame of the first.

4. Crest of the Earls of Warwick.—A bear, erect, ar., muzzled, gu., collared and chained, or, supporting a ragged staff, of the first.

5. A talbot, statant, or; the crest of the Marquis of Westminster, (Grosvenor.)

C.

1. Badge of the Black Prince.—The sun issuing from the clouds. This badge was also borne by his father.

2. The surcoat, helmet, and crest of the Black Prince, as now suspended over his tomb in Canterbury cathedral. The surcoat is charged with the arms of France and England, quarterly.

3. The Prince of Wales's feathers, issuing from a ducal coronet, with the motto "Ich dien."

4. Arms of the Black Prince.—Quarterly, France and England. Hanging by the side of the shield is the scabbard of his sword; the sword itself is said to have been taken away by Cromwell.

5. The Prince of Wales's feathers on an escutcheon, with his gauntlet on the sinister side; from his tomb in Canterbury cathedral. On a window opposite the tomb of John of Gaunt, in St. Paul's, was one of his devices, "In a field, sa., three ostrich feathers, *erm.*, the quills and scrolls, or—to distinguish him from his eldest brother, the Prince of Wales, who always bore them *ar.*

D.

1. The oriflamme, the ancient banner of France, as borne for the last time at the battle of Agincourt.

2. The gonfannon of the Pope, having on it the 'Agnus

Dei" resting upon a Bible, and supporting a staff, to which is attached a forked pennon, charged with the cross of St. George.

3. Represents the form of standard used in and before the time of Henry VII. At the staff end is the cross of St. George. Next to this is the badge, (the lion,) and then the motto, on two motto bends.

E.

1. The pennon or guydon of William the Conqueror; from the Bayeux tapestry.

2. The banner of Stephen, borne at the battle of Northallerton.

3. Banner of Harold, from the Bayeux tapestry. It is in the form of a dragon, with the words, "Hic, Harold," written over it.

4. Arms of Seymour.—Quarterly; first and fourth, or, on a pile, gu., between six fleurs-de-lis, az., three lions of England, (being the coat of augmentation granted by King Henry VIII. on his marriage with Lady Jane Seymour;) second and third, gu., two wings conjoined in lure, the tips downwards, or, for Seymour.

5. Arms of William I. and Matilda, daughter of Baldwin, fifth Earl of Flanders.—Gu., two lions, passant, guardant, or, for England, impaling gyronny of eight, or and azure, over all an inescutcheon, gu., for Flanders.

6. Duke of Rutland.—Or, two bars, az., a chief, quarterly, of the last and gu.; on the first and fourth, two fleurs-de-lis, of the first; on the second and third, a lion of England. This chief was anciently gu., the alteration being an honorary augmentation, to shew a descent from the blood royal of King Edward IV.

7. Abergavenny.—Gu., on a saltire, ar., a rose of the field, barbed and seeded, ppr., for Neville of Raby, differenced by a label upon a crescent—the mark of the eldest son of the second house.

8. Lane.—Per fess, or and az., a chevron, gu., between three mullets, countercharged, on a canton of the third, as many lions of England, being an augmentation granted by Charles II.

F.

Tinctures and furs, with the names attached to each.

Roundles.—1. Bezants; 2. Plates; 3. Torteaux; 4. Hurts; 5. Pommés; 6. Golpes; 7. Pellets; 8. Guzes; 9. Oranges; 10. Fountain.

G.

Points in the shield, with their respective names attached.

H.

Subordinaries, with the names attached to each.

Borders.—If there be a *chief* in the coat, the border runs *under* the chief; but if a chevron, pale, or other ordinary, it must run *over* them. If a coat with a border be impaled with another, the border must stop at the line of impalement, as at P 17. The border generally implies *inferiority* to the original coat, inasmuch as it shews that the bearer was not entitled to that coat as originally granted, as in the case of the Dukes of Beaufort and Richmond, who bear the royal arms *within a border*; and in the result of the Scrope and Grosvenor contest, by which Sir Gilbert was adjudged to bear the arms within a border, as a mark of *diminution*. We frequently meet with it in the arms of corporate bodies, where it is added to the arms of the founders or other benefactors; thus of the seventeen colleges at Cambridge, no less than nine have this distinction. The same observation applies to the inns of court in London.

I.

1. Arms and crest of his Grace the Duke of Wellington.—Quarterly; first and fourth, gu., a cross, ar., between

five plates, in saltire in each quarter, for Wellesley; second and third, or, a lion, rampant, gu., for Colley; and as an honourable augmentation, in chief, an escutcheon, charged with the crosses of St. George, St. Andrew, and St. Patrick, conjoined, being the union badge of the United Kingdom of Great Britain and Ireland. *Crest*.—Out of a ducal coronet, or, a demi-lion, rampant, gu., holding a forked pennon, of the last, flowing to the sinister, one-third per pale from the staff, ar., charged with the cross of St. George. The mantling which is placed behind the duke's achievement is of crimson, lined with *ermine*. The introduction of fur into the mantling would seem in opposition to the rule laid down on this subject by some, but that rule more properly applies to the *lambrequin*, or small piece which was worn over the helmet, than to the kind of cloak or mantle which it has been long customary to place behind an armorial achievement. In this matter much is left to the taste and discretion of the herald painter, though it would be well if the plan laid down by Edmondson, for peers and knights companions of the several orders, were never deviated from—viz., to make the doubling, or lining of ermine, with rows of spots equal to those of the guards on the coronation robes; thus, a baron would have two rows, a viscount two and a half, an earl three, a marquis three and a half, and a duke four.

1 *a*. The Pennon of Nevill.—“A silver saltire upon martial red.”

2. Arms of Sir Roger de Clarendon, a natural son of the Black Prince.—Or, on a bend, sa., three ostrich feathers, the pen of each fixed in a scroll, ar.

3. The crest of Lauderdale.—On an imperial crown, ppr., a lion, sejant, affrontée, gu., ducally crowned, holding in the dexter paw a sword, ppr., pommel and hilt, or, and in the sinister a fleur-de-lis, az.

4. Shakespear.—Or, on a bend, sable, a tilting spear of the field.

5. Percy Badge.—A crescent, ar., within the horns, per pale, sa. and gu., charged with a double manacle, or, fesswise.

6. Vere Badge.—Gu., a mullet, ar.

7. Clarendon.—Ar., on a cross, gu., five escallops, or, on an inescutcheon, ar., the eagle of Prussia, an augmentation granted by the King of Prussia.

8. Mecklenburg.—Or, a buffalo's head, cabossed, sa., attired, ar., through the nostrils, an annulet of the last, ducally crowned, gu., the attire passing through the crown.

9. Germany.—Or, an eagle with two heads, displayed, sa.

10. Douglas.—Ar., a human heart, gu., imperially crowned, ppr., on a chief, az., three mullets of the field.

11. Drummond.—Or, three bars, wavy, gu., the shield resting on a mound, vert, semée of galtraps, ppr., with the motto, "Gang warilie."

12. Shovel.—Gu., a chevron, erm., in chief, two crescents, ar., in base, a fleur-de-lis, or.

J.

Lines of Division, with the names attached.

K.

Ordinaries, with the names under each.

L.

Partition Lines and Dispositions. Differences—1. The label, or file, was anciently borne *throughout*, or across the field, as at N 16 and Y, though now it is usually drawn coupéd, as in this fig. Where the number of points is not mentioned, it is understood that there are three; if the label pass from side to side of the field, as that at N 16, we call it "a label of five points *throughout*." That on the arms of Prince Albert would be a "label

throughout, ar." The label of three points is that now generally used for distinction of families. The label of one, two, three, four, or five points, is also frequently used as a *bearing*. If there be only one label on a shield, and it stands in chief, its position need not be mentioned; if elsewhere, it must; if placed bendways, it should be noticed in the blazon. The label in the arms of Prince Albert is drawn after the ancient method. It is now generally represented as at L. 2. Crescent, for second son. 3. Mullet, for third son. The rowel of a spur is, in French, called *molette*; but this seems more properly to apply to the *pierced* mullet. When of more than five points, the number should be expressed. 4. Martlet, (fourth son) a fabulous bird, shaped like a martin, without legs. It is also very common as a *bearing* in coat armour, besides being used as a difference. 5. Annulet, fifth son. 6. Fleur-de-lis, sixth son. 7. Rose, seventh son. The heraldic rose is always full-blown, and backed by five green barbs, or involucra. When the barbs are *vert*, and the seeds *yellow*, they are sometimes blazoned *proper*. 8. Cross moline, eighth son. 9. Cinquefoil, for the ninth son.

M.

Charges, with the Names attached to each.

N.

1. Northumberland.—As an example of arms of Adoption and Substitution. Quarterly: first and fourth, or, a lion, rampant, az., (being the ancient arms of the Duke of Brabant and Lovain;) second and third, gu., three lucies, or pikes, hauriant, ar., for Lucy.

1. *a*. The dun bull, the badge of the Nevills.

1. *b*. A merchant's mark, from a three-light decorated window, in the east end of the south aisle of St. Martin's church, Micklegate, York. It is assigned to Nicolas de

Langton, who was mayor of York in 1342 for the *seventeenth* time.

2. Hardress.—Gu., a lion rampant, erm., debriused by a chevron, or.

3. Tankerville.—Gu., an inescutcheon, ar., within eight cinquefoils in orle, erm.

4. Badge of Edward I.—A rose, or, the leaves and stalk, vert.

5. Henry I. and Alice of Brabant—viz., England, impaling, or, a lion rampant, az., armed and langued, gu., for Brabant.

6. Avignon.—Az., two keys saltireways, the dexter, or, the sinister, ar.

7. Henry I. and Matilda of Scotland—viz., England, impaling, or, a lion rampant, within a double tressure, fleury, counterfleury, gu., for Matilda of Scotland.

8. Badge of Henry II.—A genet passant, between two slips of broom, ppr.

9. Mary Queen of Scots and the Dauphin of France.—Party per pale, on the sinister side, the arms of Scotland, impaled, by *dimidiation*, with those of France, so that “one fleur-de-lis in chief, and half of the fleur-de-lis in base, are *absconded* by the arms of Scotland.”

10. Badge of Edward III.—A stock of a tree coupéd and eradicated, or, with a sprig issuant therefrom, vert.

11. Ramsay.—Party per pale, on the sinister side, his paternal arms, ar., an eagle displayed, sa., beaked and membered, gu., on his breast a crescent of the last for difference, impaling, az., a dexter hand holding a sword in pale, ar., hilted and pommelled, or, piercing a man's heart, gu., the point supporting an imperial crown, ppr.—an augmentation granted by James VI.

12. Lupus.—Az., a wolf's head erased, ar., langued, gu.

13. Rose en soleil : a badge of Edward IV.

14. Fox's tail : a badge of Henry IV.

15. A beacon, or, flames, ppr., a badge of Henry V.

16, 17, 18. Example of arms borne collaterally.—Margaret, daughter of Edward I., and her two husbands—viz.,

16. Her own arms being the lions of England, differenced with a label of five points *throughout*, ar.

17. Sa., a lion rampant, ar., crowned, or, for Lord Segrave, her first husband; and,

18. Or, three chevronels, sa., for Sir Walter de Manney, her second husband.

O.

Crosses, with the names affixed.

P.

FUNERAL HATCHMENTS, ESCUTCHEONS, & ACHIEVEMENTS.

Hatchments.

1. Widower.—Ar., a chev., gu., impaled with or, a fess, az. Crest, a crescent, ar.

2. Widow.—Same arms, on a lozenge, and without crest.

3. Bishop.—Ar., on a saltire, gu., an escallop shell, or, the arms of his see, impaled with his own, ar., a fess, sa.

4. Husband.—Ar., a chevron, gu., impaled with or, a fess, az. Crest, a crescent, ar.

5. Wife.—Same arms, without the crest.

6. Baroness. — On a lozenge-shaped shield, ar., a fess, az., surmounted by her coronet. Supporters, two griffins, ppr.

7. Bachelor, the last of the family, shewn by the skull.—Ar., a chevron, gu., impaling, or, a fess, az.

8. Maiden, the last of the family.—Same arms, with a crescent for difference, (being that of her father.)

Funeral Escutcheons.

9. Escutcheon of a baron's crest.

11. Ditto of a cipher.

10. Funeral banner of a duke, K.G., dying unmarried, having the badge of his order, (the cross of St. George surrounded by the garter,) surmounted with the coronet of his rank.

Achievements.

12. Arms of Husband and Wife.—Ar., a pale, gu., for the husband, impaled with ar., a bend, az. for the wife.

13. Husband and Wife, the wife being an heiress.—Ar., a pale, gu., on an escutcheon of pretence, ar., a bend, az.

14. Husband and two Wives.—Ar., a pale, gu., impaled with ar., a bend, az., in chief, for the first wife, and ar., a pile purpure, in base, for the second.

15. Husband and two Wives, the first being an heiress. Ar., a pale, gu., on an escutcheon of pretence, ar., a bend, az., for the first wife, impaling ar., a pile purpure, for the second.

16. Arms of the Son, where the mother was an heiress.—Quarterly: first and fourth, ar., a pale, gu., for the father; second and third, ar., a bend, vert, for the mother.

17. Gu., a fess, or, within a border, ar., impaling ar., a cross, gu.

Q.

The charges on the first twelve shields have the names written under them, and therefore require no further description.

1. Vert, a chevron, ar., between three cross-crosslets, sa., a chief of the second.

2. Vert, on a chevron, ar., three torteaux between as many cross-crosslets, sa., a chief, of the second.

3. Party per pale, indented, ar. and gu., a fess, counterchanged.

4. Ar., a fess, super-engrailed, az.

5. Party per fess, gu. and ar., a pale, counterchanged.

6. Gu., three swords, barwise, ppr., pomelled and hilted, or.

R.

1. A portcullis, or, one of the badges of Henry VII.

2. Sir A. Bannerman.—Gu., a banner displayed, ar., thereon a canton, az., charged with the cross of St. Andrew; on an inescutcheon of the second, the badge of Ulster.

3. A fret, or, a badge of the Nevills, derived from the Audleys, whose arms were “gu., fretty, or.”

4. Chester.—Az., a garb, or. This is now borne by the Marquis of Westminster, quartered with the arms of Westminster. [Garb is from the French *Gerbe*, a sheaf; if of wheat, it is sufficient to blazon it a garb; but if of any other grain, the kind must be expressed. If the straw is of a different tincture to the ears, it must be noticed—e.g., a garb, *vert*, eared, or. Some heralds deem it sufficient to say simply a garb, without mentioning the tincture.]

5. Gu., a water-bouget, ar., the badge of Roos.

6. Arms of Austria.—Gu., a fess, ar.

7. Argyle.—Quarterly: first and fourth, gyronny, of eight pieces, or and sa., for Campbell; second and third, ar., a lymphad, sa., sails thirled up, flag and pennants flying, gu., for Lorn.

8. Richard I. and Berengaria, of Navarre.—The lions of England, impaling, az., a cross, pommy, ar., for Navarre.

9. Montrose.—Quarterly: First and fourth, or, on a chief, sa., three escallops of the first, for Graham; second and third, ar., three roses, gu., barbed and seeded, ppr., for Montrose.

10. The Stafford knot.

11. The Bouchier knot.

12. Arms of the University of Cambridge.—Gu., on a cross, erm., between four lions, passant, guardant, or, a

bible, lying fessways, of the last, clasped and garnished of the third, the clasps in base.

13. London.—Ar., a cross, gu., in the dexter chief quarter, a dagger erect, of the second.

14. University of Oxford.—Az., on a book, open, ppr., garnished, or, on the dexter side, seven seals of the last, the words, "Dominus illuminatio mea," between three open crowns of the second.

15. Hungerford device, derived from the Peverels, whose arms were, az., three garbs, or.—A garb, or, with a sickle, ppr., united by a golden cord.

16. Vere device. A silver bottle, with a blue cord.

17. De la Warr.—Quarterly: first and fourth, ar., a fess, dancetté, sa., for West; second and third, gu., a lion, rampant, ar., armed and langued, az., between eight cross-crosslets, fitché, in orle, of the second. Crest: out of a ducal coronet, or, a griffin's head, az., ears and beak, of the first. Two badges, the dexter a crampet, or, the inside per pale, az. and gu., charged with a text τ of the first; the sinister, a rose, per pale, ar. and gu., seeded and barbed, vert. This crest is mentioned by mistake, at p. 95, as being placed upon a *wreath*, but it issues from a *coronet*; and where there is a coronet there is never a wreath—the coronet, however, distinguishes it from a badge in the same way as the wreath does.

S.

1. Carnegie, Earl of Northesk.—Or, an eagle, displayed, sa., armed and membered, gu., charged on the breast with a naval crown, of the first, over the eagle, the word "Trafalgar," as an honourable augmentation, granted by George III.

2. John de Beaufort.—Per pale, ar. and az., on a bend, gu., the lions of England, with a label of three points, of the second, charged with nine fleurs-de-lis, or.

3. Harris.—Erm., on a chevron, az., three wolves' heads, erased, or, on a canton of the second, a fleur-de-lis of the third.

4. Lake.—A coat of augmentation to be borne in the first quarter; gu., a dexter arm, embowed, in armour, issuing from the sinister side of the shield, holding a sword, erect, all ppr., thereto affixed a banner, ar., charged with a cross, between sixteen escutcheons of the first; on the cross, a lion, passant, guardant, or.

5. Bohun, Earl of Hereford.—Az., three garbs, or.

6. Hay, Earl of Errol.—Ar., three escutcheons, gu.

7. King's College, Cambridge.—Sa., three roses, ar., on a chief, party per pale, az., a fleur-de-lis of France, and gu., a lion of England.

8. Gerard.—Ar., a saltire, gu., in the fess point a crown, or.

9. Holmes.—Or, three bars, wavy, az., on a canton, gu., a lion, passant, guardant, of the first.

10. Lloyd of Yale, Denbighshire.—Or, four pallets, gu.

11. Minshull of Minshull, Cheshire.—Az., an estoile, issuing out of a crescent, ar.

12. Bouchier.—Ar., a cross, engr., gu., between four water-bougets, sa.

13. Robinson.—Or, a morion, or ancient helmet, sa., garnished and studded, or and ar.

14. Malmain.—Az., three sinister hands, coupé, ar.

15. Pennycuik.—Ar., a fess, between three hunting horns, sa., stringed, gu.

16. Edward I. and Eleanor of Castile.—England, impaling, quarterly, first and fourth, gu., a castle, triple, towered, or, for Castile; second and third, ar., a lion, rampant, gu., for Leon.

17. Arms of a Knight and his Lady, being those of Admiral the Honourable Sir Robert Stopford.—The

dexter shield az., three lozenges, or, between nine cross-crosslets, of the last, surrounded by the motto of the Order of the Bath; on the sinister, the same arms, impaling, or, a chevron, between three fleurs-de-lis, sa., for Lady Stopford.

Crest.—A wyvern, wings endorsed, vert.

18. Henry III. and Eleanor of Provence.—England, impaling, or, four pallets, gu., for Provence.

19. The badge of Ulster.—An inescutcheon, ar., ensigned with a sinister hand, erect, apaumy, gu.

20. The badge of Nova Scotia.—On an escutcheon, ar., a saltire, az., thereon an inescutcheon, of the arms of Scotland, surmounted with an imperial crown. This badge is represented on a riband, to shew that it is not to be placed upon the shield.

T.

1. Barry-bendy, ar. and az.

2. Paly-bendy, ar. and gu.

3. Stuart.—Or, a fess, checky, ar. and az., with a crescent for difference.

4. Elgin.—Or, a saltire and chief, gu., for Bruce of Annandale; on a canton, ar., a lion, rampant, az., armed and langued, of the second, for Bruce of Skelton.

5. Irvine.—Ar, three holly leaves, slipped, vert.

6. Lorraine.—Or, on a bend, gu., three allerions, ar.

7. Tynte.—Gu., a lion, couchant, between six cross-crosslets, ar., three and three.

8. Bowles.—Az., a crescent, ar., in chief, the sun, or.

9. Wodehouse.—Sa., a chev., or, guttée de sang, between three cinquefoils, erm.

10. Panmure.—Party per pale wavy, ar. and gu., a border, charged with eight escallops, all countercharged.

11. Dunbar.—Vert, a lion, rampant, ar.

12. Cornwall.—Ar., a lion, rampant, gu., ducally crowned, or, within a border, sa., bezantée.

13. Carrick.—Or, a fess, checky, ar. and az., a lion, naissant, gu., all within a double tressure, fleury, counter-fleury, of the last.

14. Rose.—Or, a fess, checky, ar. and az., in chief, two water-bougets, and in base, a mullet, sa.

15. France and Navarre.—Az., three fleurs-de-lis, or, two and one, impaling by dimidiation, gu., a double orle, saltire and cross, composed of chain from an annulet in the centre point, or, for Navarre.

16. Arms of the Baroness de la Zouche and the Hon. R. Curzon, shewing how the arms of a peeress married to a commoner should be marshalled. The arms of the husband on the dexter shield; those of the wife on the sinister, with her supporters and coronet. Arms of the husband.—Or, a fess between three wolves' heads, erased, sa., for Curzon, on an inescutcheon, ar., a bend, cotised, gu., charged with three bezants: the inescutcheon surmounted by a baron's coronet. Crest, out of a ducal coronet, a plume of five ostrich feathers, az. Arms of the wife.—Ar., on a bend, cotised, gu., three bezants.—Supporters, two falcons, wings displayed and inverted, ar., beaked, membered, and belled, or.

U.

ROYAL BADGES.

1. Falcon in an *open* fetterlock. Badge of Edward IV. Edmund of Langley, the great grandfather of Edward IV., bore for impress "a faulcon in a fetterlock," implying that he was shut up from all hope and possibility of the kingdom, when his brother John (of Gaunt) began to aspire thereto. "Whereupon he asked, upon a time when he saw his sons viewing his device, set up in a window, what was Latin for a fetterlock. Whereat, when the young gentlemen studied, the father said—Well, if you cannot

tell me, I will tell you—*Hic hæc hoc taceatis*—as advising them to be silent and quiet, saying, “Yet God knows what may come to pass hereafter.” This his great-grandson repeated, when he commanded that his younger son, Richard, Duke of York, should use this device, with the *fetterlock opened*, as at U 1.

2. A white hart, couchant, collared, and chained, or. A favourite badge of Richard II. It is placed under his arms over the north door of Westminster Hall, and may be still seen painted on the wall in the south transept of Westminster Abbey, and over his portrait in the south window of the same Abbey. This emblem was no doubt derived from that of his mother, Joan, who bore “A white hind, couchant under a tree, gorged and chained, or.” His other badges were, “A white falcon,” “The sun in splendour,” by which badge he is designated in a poem by Gower; and “The pod of the *Planta-genista*.”

3. Henry VII.—The crown in the hawthorn bush. The red dragon at X was used by Henry VII. both as a badge and a supporter. It was the ensign of Cadwallader, the last king of the Britons, from whom, by the male line, Henry is said to have derived his pedigree. This red dragon, painted upon white and green silk in his standard at Bosworth, was afterwards offered up as a trophy of victory in St. Paul's Cathedral, and commemorated by the institution of a pursuivant at arms, by the name of *rouge dragon*. Another badge, the portcullis, R 1, was to shew his descent from the Beauforts. It is borne either by itself or surmounted by a crown. His badge of the white and red roses, conjoined, as seen in the west window of his chapel at Westminster, shewed the union of the claims of the rival houses of York and Lancaster in his person, by his marriage with Elizabeth of York. They may be seen thus united at U 5 and 6, and X 4.

4. Ann Boleyn.—A falcon. Among the solemnities exhibited at her coronation, was a pageant at Leadenhall, wherein was set “a goodly roote of golde, set on a little mountain, environed with red roses and white,” then “came downe a faulcon, all white, and set upon the roote, and incontinentlie came down an angel with great melodie, and set a close crowne of golde on the faulcon’s head.”

5. Catherine Parr.—“A maiden’s head, couped at the waist, vested in erm. and gold,” had been the badge of the Parrs, derived from the family of Ross, in Kendal; to this was now added the rose badge of Henry VIII., on which the bust is placed.

Edward VI. bore a bundle of arrows tied with a knot of ribands.

6. James I.—A demi-rose, impaling on the dexter side, a demi-thistle, surmounted by the imperial crown.

7. Banner of the arms of England (before Edward III.), supported by a lion.

V.

1. Arms of the Archbishop of Canterbury.—Az., an episcopal staff, in pale, arg., ensigned with a cross-patée, or, surmounted by a pall of the second, edged and fringed of the third, charged with four crosses, formée, fitchée, sa., impaling sa., a cross, ar., said to have been borne by St. Augustine.

2. Bishop’s arms, as borne by many of the Italian prelates—viz., “Party per fess, in chief, or, an eagle, with two heads, displayed, sa., the arms of the see: in base, ar., a pale, gu., the paternal arms.

3. Pope’s tiara.—A cap of crimson silk, surrounded by three golden crowns. The second crown did not appear on the tiara till after Boniface VIII., (1294—1303;) the third was added by Boniface IX. in the fourteenth century. It was formerly an ancient ornament among the Persians and Parthians.

4. Cardinal's Cap or Hat, of scarlet, with strings, and fifteen tassels.

5. Arms of the Archbishop of Glasgow.—Ar., a tree, growing out of a mount, in base, surmounted by a salmon, in fess, all ppr., in his mouth an annulet, or; on the dexter side, a bell, pendent to a tree of the second, impaled with, ar., a stag's head, erased, betwixt his attire a cross patée, fitchée, gu., for Cairncross, the shield timbered on the dexter side with a mitre, and on the sinister with a crosier.

6. Two keys, saltireways, the dexter, or, surmounted by the sinister, ar., as they are placed behind the pope's shield.

7. Bishop of Hereford.—Party per pale, gu., three leopards' heads, reversed, jessant-de-lis, impaling az., six annulets, ar.

8. Bishop and Duke of Rheims.—Quarterly, first and fourth, az., semée of fleurs-de-lis, or, the arms of the see; second and third, or, a cross, gu., the paternal arms of the bishop. This is an example of the way in which foreign bishops bear their arms.

9. Collar, riband, and badge of the Order of the Thistle.

10. Collar, riband, and badge of the Order of the Garter.

W.

CORONETS, CROWNS, AND HELMETS.

English Coronets, vide p. 88.—1. Duke. 2. Marquis. 3. Earl. 4. Viscount. 5. Baron.

French Coronets, vide p. 89.—15. Duke. 16. Marquis. 17. Count. 18. Viscount. 19. Baron.

Helmets, vide page 90.—6. King's helmet. 11. Peer's. 19. Baronet's. 14. Knight's and Esquire's.

Crowns, vide p. 86.—7. Celestial. 8. Mural. 12. Eastern. 13. Naval.

10. *Official Arms of Garter King-at-Arms*.—On the dexter side, argent, a cross of St. George, on a chief, azure, within a garter of the order between a lion of England and a fleur-de-lis of France, a ducal coronet, or, his arms of office; impaled with, or, a pale between two lions, rampant, sa., on a canton, gu., a rose, ar., the arms of Sir George Nayler, late Garter King-of-Arms. Above the shield is the crown of the Kings-of-Arms, it is composed of a circle of gold, inscribed with the motto, “*Miserere mei Deus*,” and surmounted with sixteen upright leaves; within is a cap of crimson silk, turned up, erm., having on the top a tassel of gold.

20. Collar, riband, and badge of the Order of the Bath.

21. Collar, riband, and badge of the Order of St. Patrick.

X.

ROYAL BADGES AND BANNERS.

1. Badge of Richard III.—A silver boar, with tusks and bristles of gold.

2. Badge of Henry VIII.—A cock, ar., combed and wattled, gu.

3. Catherine of Arragon—A pomegranate, united with a white and red rose. The pomegranate, or apple of Granada, was adopted by Ferdinand and Isabella of Spain, (the father and mother of Queen Catherine,) to commemorate their expulsion of the Moors out of the kingdom of Granada. Queen Mary, daughter of Henry VIII. and Catherine of Arragon, also used as a badge a red and white rose, with a pomegranate, knit together, to shew her descent from Lancaster, York, and Spain. She also had for a badge, “A sheath of arrows, ar.”

4. Queen Mary—bore the white and red rose, impaling the sheath of arrows upon a ground of green and

blue, the whole surrounded with rays of the sun, and surmounted by an open crown.

5. Henry II.—An escarbuncle of gold, an ancient device of the house of Anjou, from which he was descended. The arms of Anjou are, "Gu, a chief, ar., over all an escarbuncle of eight rays, or."

6. Henry II.—Planta-genista, whence the name of Plantagenet.

7. Banner of the arms of Wales, supported by the red dragon of Cadwallader.—The arms of Wales are, Quarterly: gu. and or, four lions *rampant*, countercharged. In the arms of Queen Elizabeth, where those of Wales are *sometimes* introduced, these lions are represented as *passant, gardant*, but on two seals of Owen Glendower, lately discovered in the Hôtel Soubise, at Paris, by Mr. Doubleday, they are given *rampant*; and as there can be no better authority than seals, this has been preferred. The documents to which these seals are attached are dated in 1404.

Y.

ARMS OF H.R.H. THE PRINCE ALBERT.

Quarterly: first and fourth, the arms of England, differenced by a label of three points; on the centre point a cross, gu.; second and third, barry of ten, or and sa., a bend, treflé, vert, for Saxony.

Crests—Six different cognizances of the house of Saxony, of which two are shewn; the one on the dexter side being that of Saxony, and the sinister that of Thuringia.

Supporters—The royal supporters differenced as the arms.

Motto—Treu und fest.

DESCRIPTION OF THE ARMS OF THE QUEENS OF ENGLAND,

AND OF SOME OF THEIR DESCENDANTS.*

NORMAN LINE.

WILLIAM I. and Matilda of Flanders.—Gu., two lions passant, gardant, or, for England, impaling gyronny of eight pieces, or and az., an inescutcheon, gu., for Flanders. E 5. These arms are so *impaled* on the tomb of Queen Elizabeth, in Henry VII.'s chapel, at Westminster, though the method of shewing an alliance by *impalement* was not in use before the time of Henry III.

Henry I. and Matilda of Scotland.—The lions of England, impaled with or, a lion rampant, within a tressure, fleury, counterfleury, gu., for Scotland. N 7.

Henry I. and Alice of Brabant.—The lions of England, impaled with or, a lion rampant, az., langued, gu., for Brabant: the arms *traditionally* assigned to her family. N 5.

Stephen and Matilda of Bologne.—Gu., the bodies of three lions passant, in the neck, with men's bodies, or, in form of the sign Sagittarius, impaled with or, three torteaux, the arms of Bologne. Plate 1, fig. 1.

* The letters and figures refer to the plates. Where there are no letters or figures, no drawing of the arms is given. Many of these arms may be seen on the monuments of Edward III., Henry VII., and Queen Elizabeth, in Westminster Abbey. Though the names of the *kings* are mentioned in the following descriptions, it is to be remembered that the arms described are those of the *queens* alone.

LINE OF PLANTAGENET.

Henry II. and Eleanor, eldest dau. and co-heir of William, fifth Duke of Aquitaine and Guyenne.—The lions of England, impaled with gu., a lion, passant, guardant, or, the arms of Aquitaine. Plate 1, fig. 2. This union of two coats in one appears to have been common before either impalement or quartering came into use.

Richard I. and Berengaria of Navarre.—The arms of England, gu., *three* lions, passant, guardant, in pale, or, impaled with az., a cross, ar., for Navarre. R 3. This device was afterwards changed by her brother for the double orle of chains, (*vide* Plate 1, fig. 5) to commemorate the nature of his victory over the Moors at Tolosa.

John and Isabel of Engolesme.—The lions of England, impaled with lozengy, or and gu., the arms of his wife, as they are painted on her tomb at Font Evraud, in Anjou. Plate 1, fig. 3. They are thus represented in the cornice of Queen Elizabeth's monument at Westminster.

Henry III. and Eleanor of Provence. S 18.—The lions of England, impaled with or, four pallets, gu., the arms of Arragon, of which house her father was a branch. Her arms may be seen in the windows of Westminster Abbey, which was rebuilt by Henry III.

Edward I. and Eleanor of Castile. S 16.—England impaled with, quarterly: first and fourth, gu., a castle, triple-towered, or, for Castile; second and third, ar., a lion, rampant, gu., for Leon, the arms of her father, Ferdinand III., and *quartered* by him when both these kingdoms were united in his person. They are remarkable as being the first instance of two coats being borne quarterly in one shield, a method afterwards adopted by Edward III., when he quartered France and England.

Edward I. and Margaret of France. Plate 1, fig. 4.—England impaled with az., *semée* of fleurs-de-lis, or, for

France. The two coats are conjoined by *dimidiation*, a more ancient mode of impalement than when each coat is entire. These arms are from her seal.

Edward II. and Isabel of France.—*Semée* of fleurs-de-lis, for France, impaled, by *dimidiation*, with gu., a double orle, saltire, and cross, composed of chain from an annulet, in the centre point, or, for Navarre. Her arms are thus exhibited on one of her seals—the arms of England being upon an escutcheon on her right hand, and France and Navarre upon another escutcheon on her left. Queen Joan, her mother, was the daughter and heir of Henry I., King of Navarre. Mr. Willement gives her arms as at Pl. 1, fig. 5 :—Quarterly : 1. England ; 2. France ; 3. Navarre ; 4. Champagne ; az., a bend, ar., cotised (potent) or, from the reverse of her seal.

Edward III. and Philippa of Hainault. Plate 1, fig. 6.—Quarterly, first and fourth, England ; second and third, or, four lions, rampant, in quadrangle, the first and fourth, sa., the second and third, gu., for Hainault. From the MS. Lansdown, No. 874, fol. 105 B, in the British Museum.

Lionel, third son of Edward III., married Elizabeth de Burgh, with whom, beside the earldom of Ulster, he gained the “honour of Clare,” and was created Duke of *Clarence*, in relation to which he distinguished his arms (the royal arms) by a label of three points, each charged with a *canton*, gu. : argent, a *canton*, gu., being a coat attributed to the Clares, and borne quarterly with the three chevronels.

Edmund of Langley, “the root from which the kingly family of York did branch itself,” was fifth son of Edward III., and bore the royal arms, differenced with a label of three points, ar., each point charged with three *torteaux*, as they may be seen upon his stall at Windsor.

John of Gaunt, fourth son of Edward III., was created Duke of *Lancaster*, in right of his wife, who was dau. and co-heir of Henry, Duke of Lancaster; he therefore bore, on his third seal, the arms of the first line of Lancaster—viz., Gu., three lions, passant, guardant, or, a file of three points, az., each charged with three fleurs-de-lis, or. These arms were first borne by Edmund, second son of Henry III., who was created by his father *Earl of Lancaster*, the first time that title had been conferred on a member of the royal family. On the first seal, of which there are impressions at the Duchy of Lancaster Office, there is on each side the figure of an eagle standing upon a padlock, which he is trying to open, indicating, that though he wanted the key of right and title to free him, he would, by power of the eagle, force off his fetters, and thus make way to the crown for his son, Henry of Bolingbroke, (afterwards Henry IV.) who usurping it, placed the same on the head of the royal eagle, which he bore as a badge. John, Duke of Lancaster, third son of Henry IV., differenced his arms with a label of five points, the two dexter, erm., to shew his descent from John of Gaunt, the other three charged with fleurs-de-lis, to shew his pedigree from Henry, Duke of Lancaster, of the first line.

From John of Gaunt and Catherine Swynford his wife, is descended one of the most illustrious of our noble families, the Beauforts, so named from a castle in Anjou, in which they were born, and from which Henry VII. adopted his favourite device of the *portcullis*. The portcullis is also borne by the Beauforts as a crest, their arms being France and England, quarterly, within a border, gobony, ar. and az. Those of the Cardinal de Beaufort, (with his cardinal's hat over them,) are in a window of Queen's College, Oxford, and with those of his bishopric

(Winchester) in one of the windows of the hall of Merton College, as well as in the hospital of St. Cross, near Winchester.

The three sons of John of Gaunt, by Catherine Swynford, before they were legitimated by act of parliament, bore party per pale, ar. and az., over all on a bend, gu., three lions, passant, guardant, or; the escutcheon of the eldest (John) being differenced with a label of three points of France, as at S 2; that of Henry, the second son, with a crescent; and that of Thomas, the third son, with a mullet.

But after the act of legitimation, they bore the royal arms within a border, gobony, ar. and az., as they are borne by the present Duke of Beaufort, the lineal descendant of Henry Beaufort, third Duke of Somerset, who was great-grandson of John of Gaunt, Duke of Lancaster. The *legitimate* descendants of the Beauforts, Earls and Dukes of Somerset, were extinct with Edmund, the fourth duke, but Henry, the third duke, left an illegitimate son, Charles, to whom he gave the surname of *Somerset*, (the family name of the present Duke of Beaufort,) and who bore the arms of Beaufort with the distinction "of a baton, sinister, ar." Henry, the eldest son of this Charles, forsook the arms of his father, and did bear quarterly, first and fourth, or, a fess, quarterly, of France and England, within a border, gobony, ar. and az.; second, per pale, az. and gu., three lions, rampant, ar., for Herbert; third, ar., a fess, and canton, gu., for Widdville. His grandson, Edward, was the first of the *Somerset*s who "left the fess and took the arms as they had been before borne."

Richard II. and Anne of Austria. Plate 1, fig. 7.—We have here three coats conjoined by impalement, as they were painted in a window of the choir of St. Olave's church, in the Old Jewry, London. 1. Az., a cross,

fleury, between five martlets, or, for Edward the Confessor. 2. France and England, quarterly, for England. Quarterly, first and fourth, ar., an eagle displayed, with two heads, sa., for Austria; second and third, gu., a lion, rampant, queueé, forchée, ar., crowned, or, for Bohemia. Her arms were thus painted in the north window of the choir of St. Olave's church, Old Jewry; but upon her *seal*, the eagle has only *one* instead of *two* heads, as at the time of making it her father was not yet Emperor of Austria, but only King of the Romans and of Bohemia.

Richard II. and Isabel of France. Plate 1, fig. 8.—The arrangement of this shield resembles the last, three coats being joined by impalement. 1. The arms of the Confessor. 2. France and England, quarterly, for England. 3. Az., ~~three~~ fleurs-de-lis, or, for France.

semée of

Supporters.—Dexter, a hart, ar.; sinister, a hart, ar.*

Richard II. chose Edward the Confessor for his patron saint, and always impaled his arms with his own.

HOUSE OF LANCASTER.

Henry IV. and Joane of Navarre. Plate 1, fig. 9.—France and England, quarterly, impaled, with Navarre in chief, and az., *semée* of fleurs-de-lis, a bend, compony ar. and gu., for Evreux, in base.

Joane of Navarre was the daughter of Charles II., King of Navarre and Count of *Evreux*.

* These and the other royal supporters are given as they are sculptured on the river front of the new houses of parliament. As the *hart*, the *hind*, and the *antelope*, are very liable to be confounded with each other, it may be well to point out in what they differ. The hart is a stag in its sixth year, and is generally represented with large branching horns. The hind is the female of the stag, and is represented without horns. The antelope is also an animal of the deer kind, but with short taper horns. As anciently borne, it was an imaginary animal, with the body of a stag, the tail of a unicorn, a tusk issuing from the tip of the nose, and a row of tufts on the back of the neck, tail, chest, and thighs.

Supporters.—Dexter, a swan, ar., ducally gorged and chained, or; sinister, a hart, argent, ducally gorged and chained, or.

Henry V. and Katherine of France. Plate 1, fig. 10.—France and England, quarterly, impaled, with az., three fleurs-de-lis, or, for France. On the great seal of Henry V., at the base of the throne are three escutcheons, 1. The arms of the principality of Wales. C 5. 2. Of the Dukedom of Cornwall. T 12. 3. Of the Earldom of Chester. S 5.

Queen Katherine's second husband was Owen Tudor, whose arms were, Paly of eight, ar. and gu., over all, a lion, rampant, sa. Edmund Tudor, their son, left off bearing these arms, and bore those of Henry VI., his half-brother, differenced with a border, az., charged with fleurs-de-lis, to shew his descent from the blood-royal of France, and with martlets, after those of Edward the Confessor, as borne by Richard II., and granted by him to several of his nobility. Edmund Tudor married Margaret Beaufort, and these arms are impaled with hers at the head of her tomb in Henry the Seventh's Chapel.

Supporters.—Dexter, a lion; sinister, a hart.

Henry VI. and Margaret of Anjou. Plate 2, fig. 1.—France and England, quarterly, impaled, with quarterly of six pieces. 1. Barry of eight, ar. and gu., for Hungary; 2. Az., semée, of fleurs-de-lis, or, a label of three points, gu., for Naples; 3. Ar., a cross, potent, between four cross-crosslets, or, for Jerusalem; 4. Az., semée of fleurs-de-lis, or, within a border, gu., for Anjou; 5. Az., semée of cross-crosslets, fitchée, two barbels, addorsed, in pale, or, for Barr; 6. Or, on a bend, gu. three allerions, ar., for Lorraine. These arms may be seen over the inner gate of Queen's College, Cambridge, which was founded by Queen Margaret.

Supporters.—Two harts.

HOUSE OF YORK.

Edward IV. and Elizabeth Widvile.—France and England, quarterly, impaled, with quarterly of six pieces. 1. Ar., a lion, rampant, queueé, forché, gu., crowned, ppr., being the arms of the queen's maternal grandfather, Peter, Earl of St. Paul, surnamed of Luxemburg; 2. Quarterly, first and fourth, gu., a star, ar.; 2 and 3. Az., semée of fleurs-de-lis, or, for Baux, (the arms of her grandmother, Margaret, daughter of Francis de Baux, Duke of Andree); 3. Barry of ten, ar. and az., over all, a lion, rampant, gu., Lusignian Cyprus; 4. Gu., three bendlets, ar., a chief, parted per fess, of the second, charged with a red rose, and or, for her great-grandmother, Susan, daughter of the Earl of Ursins; 5. Gu., three pallets, vairy, ar. and az., on a chief, or, a label of five points, of the third, for St. Paul; 6. Ar., a fess, and canton, gu., for her paternal arms of Widvile.

"Thus," says Sandford, "were these several coats marshalled for the honour of the queen, to shew the illustrious nobility of her maternal descent, and impaled with those of the king, in imitation of which many after did the like, which so increased, that of late some have packed near a hundred into one shield; and this is to shew their right; for it was objected against Richard, Duke of York, when he claimed the crown as heir of Lionel, Duke of Clarence, that he did not bear the said duke's arms; but he answered thereunto that he might lawfully have done it, but did forbear it for a time, as he did from making his claim to the crown."

Supporters.—Dexter, a bull, sa., crowned and hooped, or; sinister, a lion, guardant, or. Over the gate of the library at Cambridge, his supporters are two lions, while at Windsor they are, dexter, a lion; sinister, a hart; and in a beautifully illuminated MS. by Sir William Segar, the sinister is a bull.

Edward V.—France and England, quarterly.

Supporters.—Dexter, a lion, guardant, or; sinister, a hind, ar.

Richard III. and Anne Nevill. Plate 2, fig. 2.—France and England, quarterly, impaled with gu., a saltire, ar., differenced with a label of three points, gobony, ar. and az., for Nevill.

The queen was the second daughter and co-heir of Richard Nevill, Earl of Warwick and Salisbury. Her arms, impaled with those of her husband, are curiously emblazoned in the Warwick or Rous roll, in the *Heralds' College*. On these Mr. Willement remarks, "that the arms which are attributed to the ancient Earls of Warwick, those of Beauchamp, Montague, and Monthermer, do take precedence of the queen's paternal coat of Nevill; and it is rather remarkable that the label placed on this coat, instead of being gobony, ar. and az., as generally borne by the Earls of Warwick and Salisbury, in allusion to the border used by the House of Beaufort, from which they were maternally descended, is on this shield, and uniformly through the roll, represented as of *gold*."

Supporters.—Dexter, a boar, ar., bristled, or; sinister, the same. In Segar's MS. the dexter is a lion.

HOUSE OF TUDOR.

Henry VII. and Elizabeth of York, daughter and at length heir of Edward IV., from her monument at Westminster.—France and England, quarterly, impaling quarterly of four pieces. 1. France and England, quarterly; 2 and 3. Or, a cross, gu., for Ulster; 4. Barry of six, or and az.; in the honour point an inescutcheon, ar. On a chief, a pallet between two gyronnies of the second, for Mortimer. The monument of Margaret Beaufort, the mother of Henry VII., in his chapel at Westminster, contains several escutcheons in which the royal arms are in-

troduced, and is well worth visiting. At the head are the arms of her husband, Edmund, Earl of Richmond, impaled with her own, a singular instance of the royal arms (France and England, quarterly) occupying each half of the escutcheon; the dexter within a border, az., charged with fleurs-de-lis and martlets, or, the sinister within a border, gobony, ar. and az. At the foot of the tomb her arms are impaled with those of her third husband, Stanley, Earl of Derby. On the south side are three escutcheons:—1. Henry VII. and Elizabeth of York, impaled; 2. Henry V. impaled with Queen Katherine of France, (*vide* Plate 1, fig. 10;) 3. Arthur, Prince of Wales. On the north side, 1. Henry VIII. and Katherine of Spain; 2. John, Duke of Somerset, and Margaret Beauchamp; 3. John, Duke of Somerset, and Margaret Holand.

Supporters.—Dexter, a dragon, gu.; sinister, a greyhound, ar., collared, gu. He sometimes used two greyhounds, as in the Bishop's palace at Exeter. Sandford says he had the greyhound in right of his wife, Elizabeth of York; but as it was also used as a supporter by the Beauforts, as in the window of Somerset chapel, in Canterbury cathedral, he might have derived it from them through his mother, the Countess of Richmond, who was the sole heir of John Beaufort, Duke of Somerset.*

Henry VIII.—1. Catherine of Arragon. (Her arms are the same as those of Philip, the husband of Queen Mary, which are shewn at Plate 2, fig. 4,†) Quarterly of four pieces; first and fourth grand quarters, quarterly, Castile and Leon; second and third, Arragon, impaling Sicily—viz., or, four pallets, gu., for Arragon, and quarterly, per

* The fleur-de-lis surmounted by the crown was one of the badges of Henry VII.

† In Queen Catherine's shield her arms were, of course, placed on the sinister side, impaled with France and England on the dexter.

saltire, first and fourth, or, four pallets, gu., for Arragon; second and third, ar., an eagle, displayed, sa., beaked and membered, gu., for Swabia; in the base point, the badge of Granada, ar., a pomegranate, or.

These arms afford us an instance of quartering by two lines, which divide the shield diagonally from the dexter angle in chief to the sinister in base, and from sinister in chief to dexter in base, which the French call *Franche Taillée*, and the English, party per saltire. It is a mode of quartering very little used in this country, but not unfrequently abroad.

They also afford us another example of *arms of conquest*. The Count of Barsolon, when he conquered the kingdom of Arragon, pulled down its arms, Ar., a cross, gu., cantoned with four Moors' heads, ppr., and erected his own, Or, four pallets, gu. The family of Swabia being in possession of the kingdom of Sicily, erected their arms—viz., Ar., an eagle, displayed, sa., which continued the ensign of Sicily till Charles of Anjou conquered both that kingdom and Naples, and set up his own arms—viz., Az., semée de lis, or, with a label, of five points, gu. These have since continued to be the arms of Naples, but the Arragons having cut off the French in Sicily, pulled down the arms of Anjou, and again erected their own, quartering them, *per saltire*, with those of Arragon. This queen's supporters were, dexter, a lion; sinister, an eagle.

Supporters—of Henry VIII. were, Dexter, a lion, guardant; sinister, a dragon, gu. On his first seal he bore the dragon and greyhound, like his father. These supporters are still continued on the seal of the Court of Queen's Bench, though a new seal, with the *arms* of the sovereign then succeeding, is made at the commencement of each reign. There is little doubt that this, though now a settled custom, had its origin in the error of the engraver. The seal of the Common Pleas has the supporters of

Henry VII., the dragon and greyhound, also borne by his son during the early part of his reign.

The great seal of England, which it was the custom to have broken up at the beginning of each reign, is of silver; the shadow of this custom is still preserved, by the queen giving it a tap with a hammer, and delivering it to the chancellor, whose perquisite it becomes.

Henry VIII. and Anne Boleyn.—These arms may be seen carved upon the screen in King's College Chapel, Cambridge. France and England, quarterly, impaled with quarterly of six pieces. 1. Gu., three lions, passant, guardant, or, on a label of three points, az., nine fleurs-de-lis, of the second, for Lancaster. 2. Az., semée-de-lis, or, a label of three points, gu., for Engoulesme. 3. Gu., a lion, passant, guardant, or, Guyenne. (These three were augmentations, granted to her by Henry VIII., when he created her Marchioness of Pembroke.) 4. Quarterly: first and fourth, or, a chief, indented, az., for Butler, Earl of Ormonde; second and third, ar., a lion, rampant, sa., crowned, gu., for Rochford. 5. Gu., three lions, passant, guardant, or, over all a label of three points, ar., Brotherton. 6. Checky, or and az., Warren.

Supporters.—Dexter, the leopard of Guyenne; sinister, a male griffin, which had descended as a badge to the Bullens, from the house of Ormonde.

Henry VIII. and Lady Jane Seymour.—(These arms may be seen in many parts, both of the Castle at Windsor and the Palace at Hampton Court.) France and England, quarterly, impaled with quarterly of six pieces. 1. Or, on a pile, gu., between six fleurs-de-lis, az., three lions, passant, guardant, of the first, an augmentation granted by Henry VIII. *Vide* E 4. 2. Gu., two wings, conjoined, in lure, tips downwards, or, for Seymour. 3. Vairy, ar. and az., Beauchamp, of Hache. 4. Ar., three demi-lions, rampant, gu., Stimy. 5. Party per bend, ar. and

gu., three roses, in bend, countercharged, Macwilliams.
6. Ar., on a bend, gu., three leopards' heads, or, Coker.

Supporters.—Dexter, a lion; sinister, a unicorn, ar., as it had always been used by the Earls of Hertford and Dukes of Somerset.

Henry VIII. and Anne of Clèves.—France and England, quarterly, impaled with gu., an inescutcheon, ar., over all, an escarbuncle of eight rays, pomellée and fleury, or, for Clèves.

Henry VIII. and the Lady Catherine Howard. Plate 2, fig. 3.—France and England, quarterly, impaling quarterly of four. 1. Az., three fleurs-de-lis, in pale, or, between two flanches, erm., each charged with a rose, gu., (an augmentation granted by the king her husband.) 2. Gu., three lions, passant, guardant, or, a label of three points, ar., for Brotherton. 3. Gu., on a bend, between six cross-crosslets, fitchée, ar., an augmentation of part of the Scottish arms, being her paternal coat of Howard. 4. Az., two lions, passant, guardant, or, the verge of the escutcheon charged with four half fleurs-de-lis of the second, an augmentation granted by the king.

Henry VIII. and Catherine Parr.—France and England, quarterly, impaling quarterly of six pieces. 1. Ar., on a pile, gu., between six roses of the first, three roses of the second, being an augmentation given to her by Henry VIII. 2. Ar., two bars, az., a border, engrailed, sa. 3. Or, three water-bougets, sa., for Roos of Kendal. 4. Vairy, ar. and az., a fess, gu., Marmion. 5. Az., three chevrons, interlaced in base, a chief, or, Fitz-Hugh. 6. Vert, three bucks, standing at gaze, or, for Green.

Edward VI.—France and England, quarterly.

Supporters.—Same as his father, only that he added a crown to the lion, which has ever since been continued.

Philip and Mary.—Queen Mary married Philip of Spain, and in an achievement, taken from a MS. in the College of Arms, her arms are placed upon a lozenge—viz.,

France in the first and fourth quarters, England in the second, and Spain in the third; though it is not easy to say how such a mode of bearing could be reconciled with the laws of heraldry.

At Plate 2, fig. 4, are the arms of her husband, Philip of Spain, before described, (*vide* Catherine of Arragon,) impaling the Queen's arms (France and England, quarterly) on the sinister half of the escutcheon.

Supporters.—Dexter, an eagle; sinister, a lion.

Elizabeth.—On a banner of her arms, in the Great Armory at the Tower, they are placed upon three shields; on the first, the arms of England—viz., France and England, quarterly. 2. Az., a harp, or, stringed, ar., for Ireland. 3. Quarterly, or and gu., four lions, passant, guardant, countercharged, for Wales. *Vide* "Description of Figures." X 7.

Supporters.—Dexter, a lion; sinister, a dragon.

STUARTS.

James I. and Ann of Denmark.—Ann was daughter of Frederic II., King of Denmark and Norway, and bore the arms of her father. The arms of James I. were quarterly: first and fourth, grand quarters, France and England, quarterly; second, Scotland; third, az., a harp, or, stringed, ar, for Ireland; on a separate escutcheon, the arms of the Queen—viz., a cross, gu., surmounted of another, ar; in the dexter canton, or, semée of hearts, ppr., three lions, passant, guardant, az., crowned, or, for Denmark; in the sinister canton, gu., a lion, rampant, crowned, or, holding in his paws a battle-axe, ar., for Norway; dexter base, az., three crowns, ppr., for Sweden; sinister base, or, ten hearts, four, three, two, and one, gu., a lion passant, guardant, in chief, az., for Gothes. The base of the escutcheon beneath the cross contains the ancient ensign of the Vandals, being gu., charged with a wyvern, its tail nowed, and wings expanded, or. In an inescutcheon upon

the centre of the cross are the arms of Sleswick, Holstein, Stormerk, and Ditzmers, quartered—viz., first, or, two lions, passant, guardant, az.; second, gu., an inescutcheon, having a nail in every point thereof, in triangle, between as many holly leaves, all ar.; third, gu., a swan, ar., beaked, sa., gorged, with a coronet, ppr.; fourth, az., a chevalier, armed at all points, brandishing his sword, his helmet plumed, upon a courser, ar., trapped, or. Over the whole, an inescutcheon, per pale, first, or, two bars, gu., for Oldenburg; and second, az., a cross patée, fitchée, or, for Dalmenhurst. This coat will be a good exercise for the student in heraldic drawing, thought it must not be his *first* essay; it would puzzle many who had long passed their noviciate.

Charles I. and Henrietta Maria, youngest daughter of Henry IV. of France.—Party per pale, the dexter half, quarterly of four, first and fourth grand quarters quarterly: first and fourth, France; second and third, England; second, Scotland; third, Ireland; impaling az., three fleurs-de-lis, or, for France.*

Charles II. and Katherine of Braganza, dau. of John, fourth King of Portugal.—France and England, as borne by Charles I., impaling, ar., on five escutcheons, in cross, az., as many plates, in saltire, all within a bordure, gu., charged with eight castles, or, for Portugal.

The plates were adopted by Alphonso I., in honour of the five wounds of our Saviour, and were used as his device at the battle of Ourique, in 1139, where he defeated five Moorish kings. He is said, in consequence, to have repeated the charge on the five escutcheons of the conquered monarchs. The bordure was added by Alphonso V. after his marriage with the daughter of Alphonso, the wise King of Castile; the arms of which province were, gu., a castle, or.

James II. and Mary of Este, daughter of Alphonso,

* These are sometimes impaled with the cross of St. George on the dexter side.

second Duke of Modena.—The arms of England as borne by Charles II., impaling quarterly of four pieces. First and fourth, Ar., an eagle, displayed, sa., crowned, or, for Este. Second and third, Az., three fleurs-de-lis, or, within a border, counter-indented, or and gu., for Ferrara.

William III. and Mary.—The arms of England as borne by James II., over all, on an inescutcheon, az., semé of billets, a lion, rampant, or, for Nassau.

Queen Anne.—Before the Union, this queen bore the arms of England quartered in the same way as her predecessors of the house of Stuart; but in 1706, at the period of the Union with Scotland, an alteration took place in the position of the quarterings. The arms of England and Scotland were *impaled* in the first and fourth quarters; the arms of France were placed in the second, and those of Ireland in the third quarter. The arms of her husband were the same as those of Anne of Denmark, the queen of James I.

LINE OF BRUNSWICK.

George I. bore the arms of his predecessor, except that in the fourth quarter he placed those of his own family (as did George II. and George III. *Vide* Plate 2, fig. 5)—viz., Brunswick, two lions, passant, guardant, or, impaling Lunenburg, or, semé of hearts, ppr., a lion, rampant, az.; and on the bare point the coat of Saxony, gu., a horse, courant, ar.; over these an escutcheon charged with the crown of Charlemagne, as they may be seen sculptured on the pediment of the church of St. Martin in the Fields. The arms of his unfortunate queen appear never to have been exhibited in this kingdom; but as she was the king's cousin, her arms must have been nearly the same as those borne by George I. before he became King of England.

George II. and Carolina-Wilhelmina, daughter of John-Frederic, Marquis of Brandenburg Anspach.—The royal arms as borne by George I., impaling quarterly of fifteen pieces.

1. Per fess, gu. and ar., each bordered of the same. Magdeburg. 2. Ar., an eagle, displayed, sa., crowned, or. 3. Or, a griffin, segreant, gu., crowned, of the first, 4 and 5. Ar., a griffin, segreant, gu. 6. Or, a griffin, segreant, sa. 7. Ar., an eagle, displayed, sa., for Crossen, 8. Per pale, ar. and gu., each bordered of the same. Halberstadt. 9. Ar., an eagle, displayed, sa. 10. Or, a lion, rampant, sa., crowned, within a border gobony, ar. and gu., for Nuremberg. 11. Gu., two keys in saltire, or. Minden. 12. Quarterly, ar. and sa., each bordered of the same. Hohen Zolern. 13. The field, gu., the charge, ar. 14. Per fess, gu. and ar. 15. Field, gu., for right of regalia. On an escutcheon, ar., an eagle, displayed, gu., for Brandenburg.

These arms are thus given by Mr. Willement from a contemporary print:—The supporters were a lion and unicorn; the first instance of the queen using both the supporters of her husband—a practice which has ever since been continued.

George III. and Queen Charlotte, daughter of the Prince of Mecklenburg Strelitz. *Vide* Plate 2, fig. 5.—The royal arms as before, impaling quarterly of six pieces.

1. Mecklenburg: Or, a buffalo's head, cabossed, sa., attired, ar., through the nostrils an annulet of the last, ducally crowned, gu., the attire passing through the crown. 2. Principality of Wenden: Az., a griffin, segreant, or. 3. Principality of Schwerin: Per fess, az. and vert, in chief, a griffin, segreant, or, the base *bordered all round the field*, ar. 4. For Ratzeburg: Gu., a cross, coupé, ar., ducally crowned, or. 5. The County of Schwerin: Gu., an arm, embowed, habited to the wrist in armour, issuing from clouds on the sinister side, and holding between the finger and thumb a gem ring, all ppr., round the arm a riband tied, az., for the county of Schwerin. 6. For the Barony of Roslock: Or, a buffalo's head, in profile, sa.,

armed, ar., ducally crowned, gu., over all an escutcheon of pretence, per fess, gu. and or, for Stargard. These arms were thus blazoned on a carriage used by her Majesty previous to the alteration which was made in the royal arms at the time of the Union in 1801.

It may be well here to notice, for the purpose of contradicting it, a statement which, however absurd, appears to have gained considerable currency—viz., that the fleurs-de-lis of France were removed from the arms of England by desire of Napoleon; in fact, that this removal was made one of the conditions of the treaty of Amiens. A reference to dates will best shew on what sort of foundation this assertion rests. By royal proclamation, dated *Jan.* 1, 1801, the fleurs-de-lis were removed from our national escutcheon; the *preliminaries* of the treaty of Amiens were signed on the 1st of *October* of the same year, just nine months *after* the alteration of which they are said to have been the cause.

George IV. and Queen Caroline, dau. of Charles William Frederick, Duke of Brunswick.—The arms of England—viz., 1 and 4, England; 2. Scotland; 3. Ireland; over all an escutcheon of pretence, bearing the arms of Hanover, ensigned with the Hanoverian royal crown, impaling quarterly of twelve pieces. 1. Lunenburg: Or, semée of hearts, ppr., a lion, rampant, az. 2. Brunswick, Gu., two lions, passant, guardant, or. 3. Eberstein: Ar., a lion, rampant, az., crowned, gu. 4. Homberg: Gu., a lion, rampant, or., within a border gobony, ar. and az. 5. Diepholt: Or, a lion, rampant, az., crowned, gu. 6. Gu., a lion, rampant, or. 7. Gyronny of eight, ar. and az., on a chief, or, two bears' paws, indorsed and issuant, sa. 8. Az., an eagle, displayed, ar. 9. Barry of six, or and gu., a chief checky, ar. and az. 10. Regenstein: Ar., a stag's horn in fess, gu. 11. Klettenberg: Ar., a stag, tripping, sa. 12. Blankenberg: Ar. a stag's horn in fess, sa.

These arms are given on the authority of the Heralds' College, and are the same as those on the stall-plate of the Queen's father, the Duke of Brunswick, in St. George's Chapel, Windsor, his royal highness having been a knight of the most noble Order of the Garter.

His late majesty King William VI. bore the same arms as his predecessor.

Her majesty the Queen Dowager bears her arms on two escutcheons—that on the dexter side being charged with the arms of England, and that on the sinister with her paternal arms of Saxe Meiningen—viz., quarterly of nineteen pieces. 1. Az., a lion, rampant, barry of eight, ar. and gu., crowned, or, for Thuringia, (Landgrafschaft.) 2. Gu., an escarbuncle of eight rays, or, the rays issuing from an inescutcheon, ar., for Cleves. 3. Or, a lion, rampant, sa., crowned, gu., for Juliers. 4. Or, a lion, rampant, sa., crowned, gu., for Meissen. 5. Barry of ten, or and sa., a bend tressé, vert, for Saxony. 6. Ar., a lion, rampant, gu., crowned, or, for Berg. 7. Ar., an eagle, displayed, gu., crowned, ppr., for Westphalia. 8. Or, two pales, az., for Landesberg. 9. Sa., an eagle, displayed, or, for Thuringia, (Pfalz.) 10. Or, a lion, rampant, sa., crowned, gu., for Orlamunde. 11. Ar., three bars, az., for Eisenberg. 12. Az., a lion, rampant, or, for Pleissen. 13. Ar., a rose, gu., seeded or barbed, vert, Altenberg. 14. Gu., for right of Regalia, (Regalien.) 15. Ar., three boterols, (scabbard-tags,) gu., for Brehna or Engern. 16. Or, a fess, chequy, ar. and gu., Marck. 17. Gu., a column in pale, ar., crowned, or, pedestal of the last, Anhalt. 18. Or, on a mound, vert, a cock, sa., crested and wattled, gu., Henneberg. 19. Ar., three chevronels, gu., Ravensberg.

The arms of her present Majesty and those of His Royal Highness Prince Albert have been given at pages 112 and 113.

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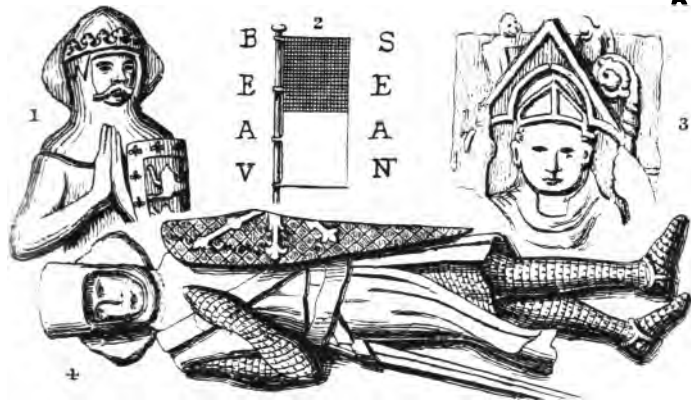
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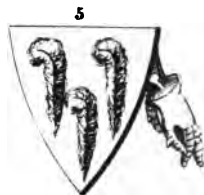
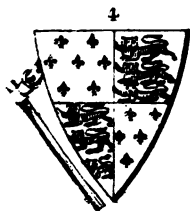
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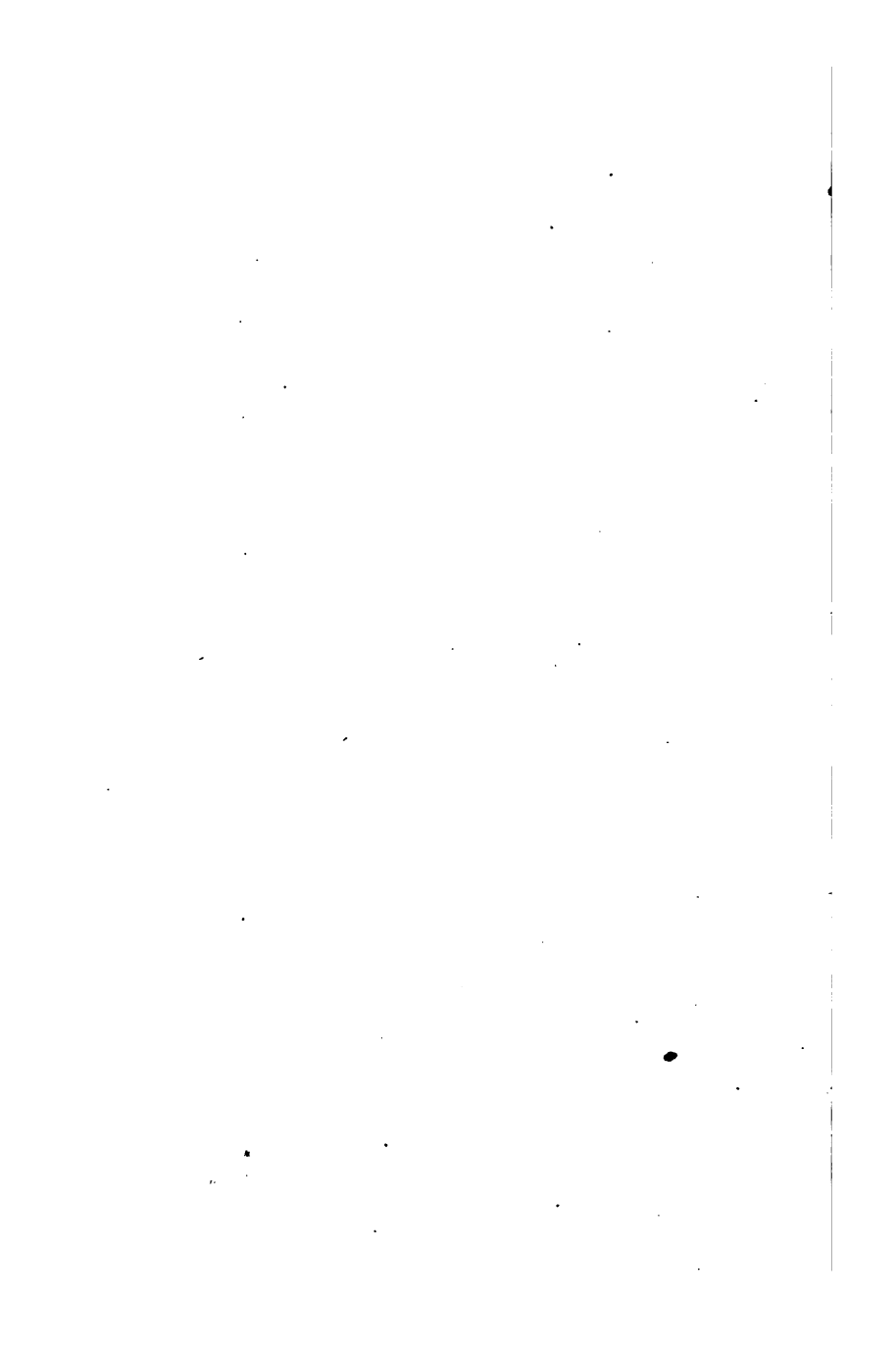


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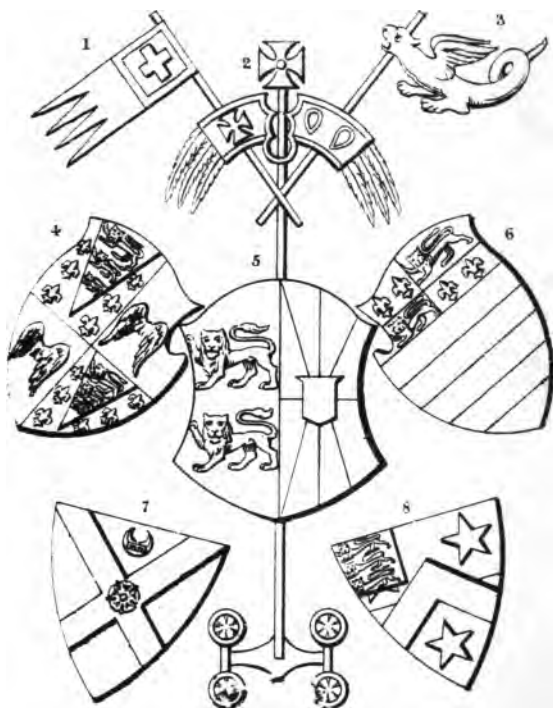


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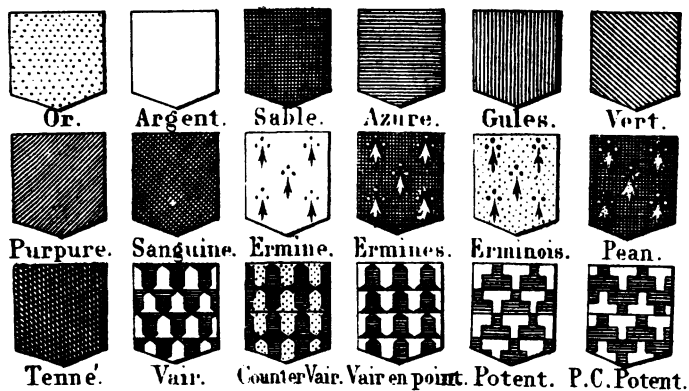


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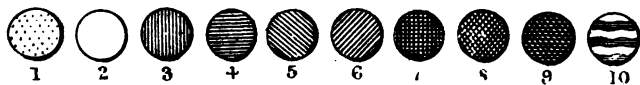


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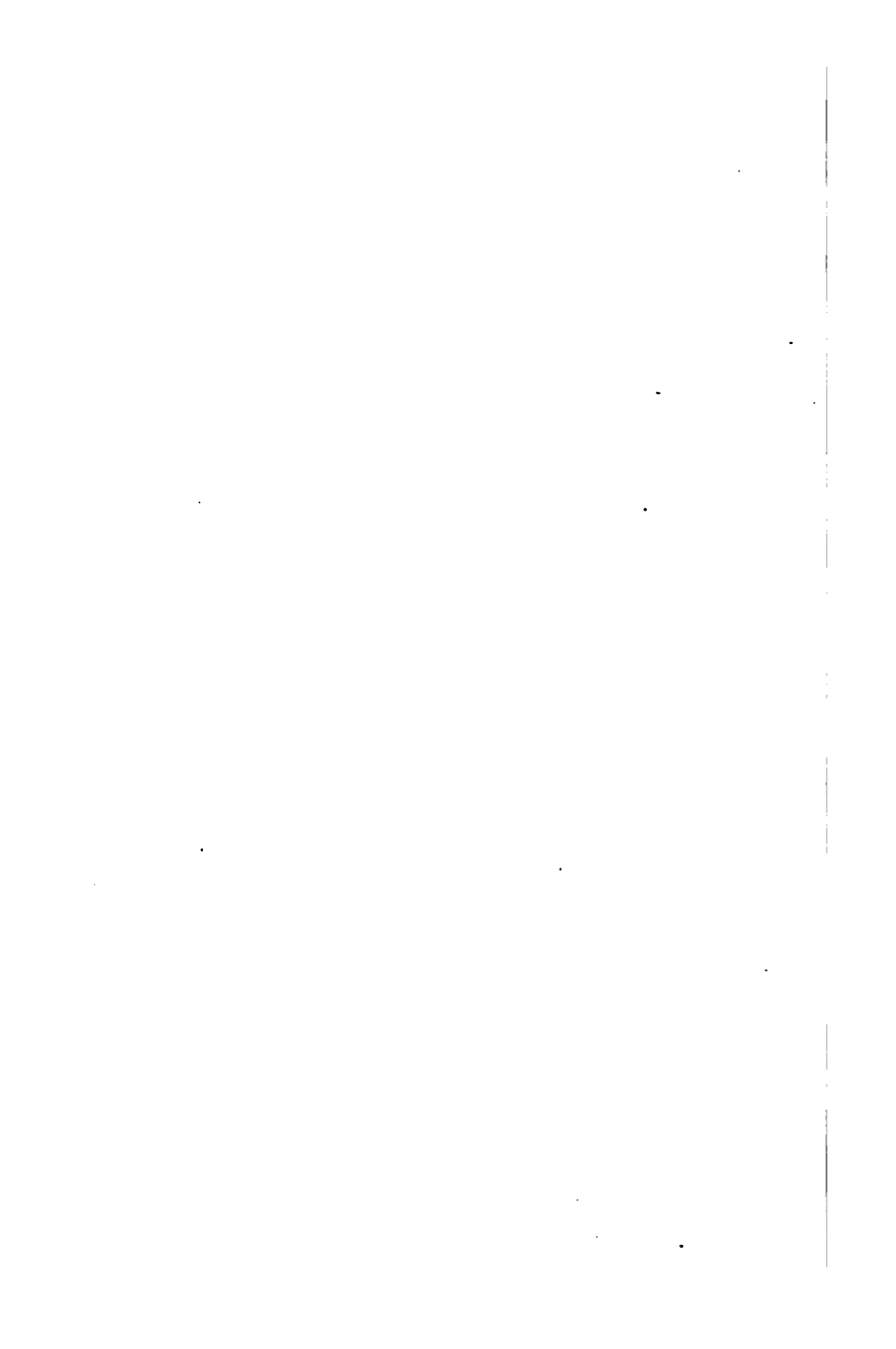
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P O I N T S I N T H E S H I E L D .

G

A . Dexter Chief	A	B	C	E . Fess Point
B . Middle Chief		D		F . Nombril Point
C . Sinister Chief	Dexter	E	Sinister	G . Dexter Base
		F		
D . Honour Point	G	H	I	H . Middle Base
				I . Sinister Base



SUBORDINARIES

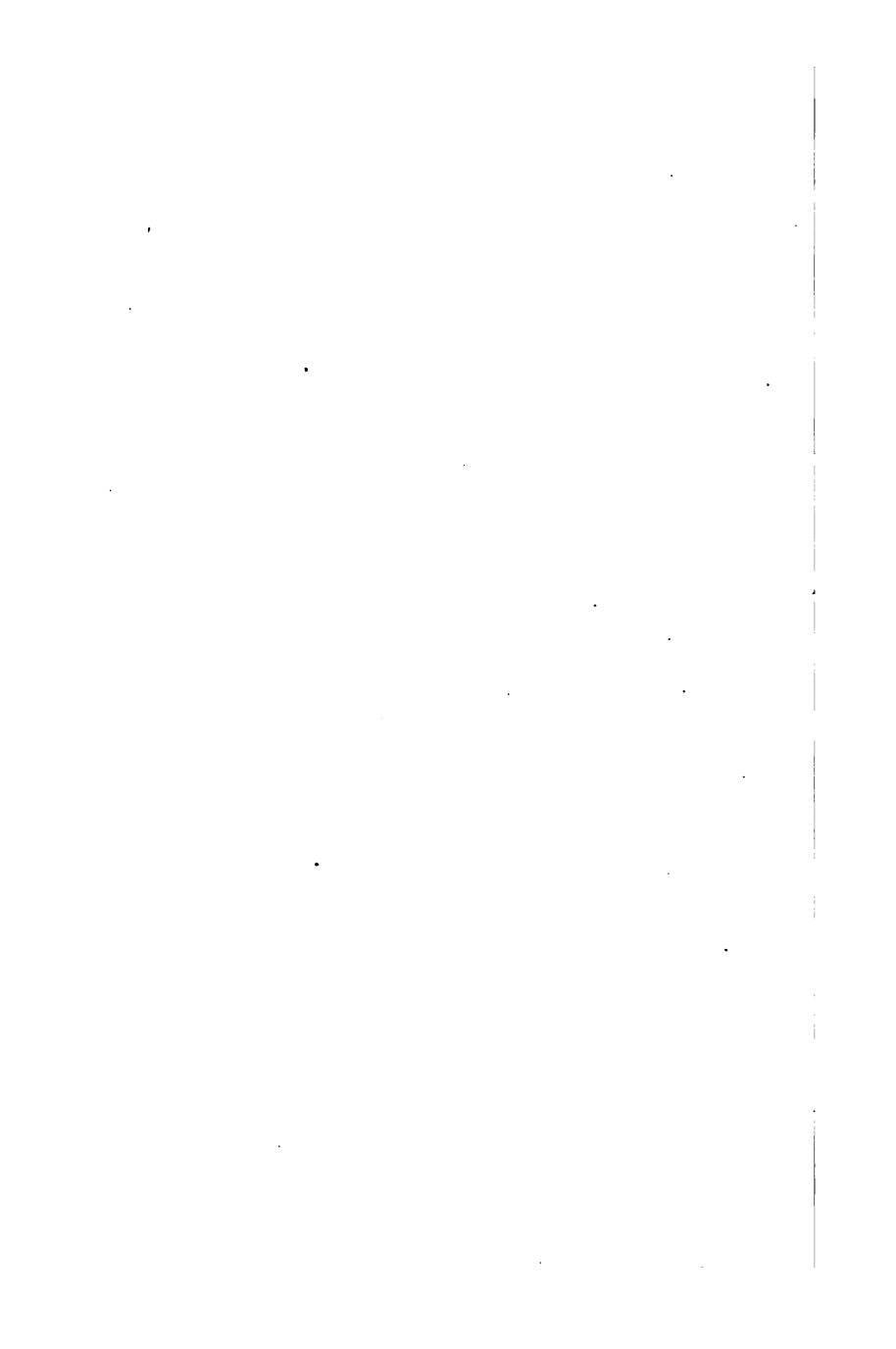
H

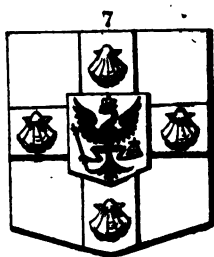
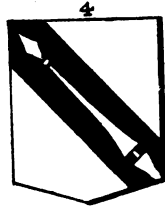
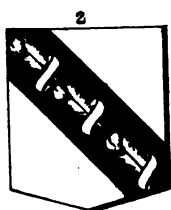
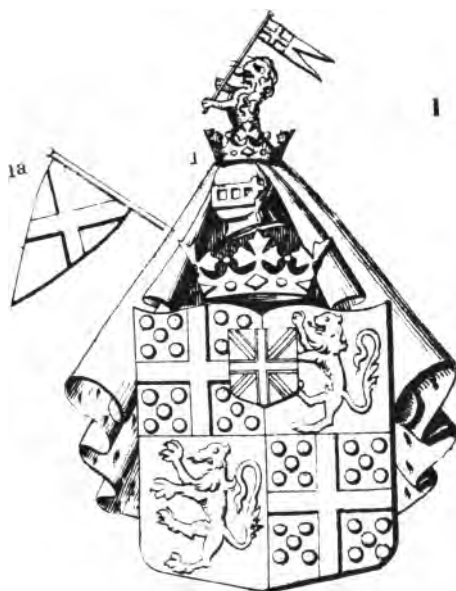
Pile.	Issuing.	Reversed.	Barry Pily.	Lozenge.	Lozengy.
Mascle.	Rustre.	Fret.	Gyron.	Fretty.	Gyronny.
Quarter.	Canton.	Inescutcheon.	Orle.	Tressure.	Flanche.
Border.	Indented.	Charged.	Company.	Checky.	Quarterly.

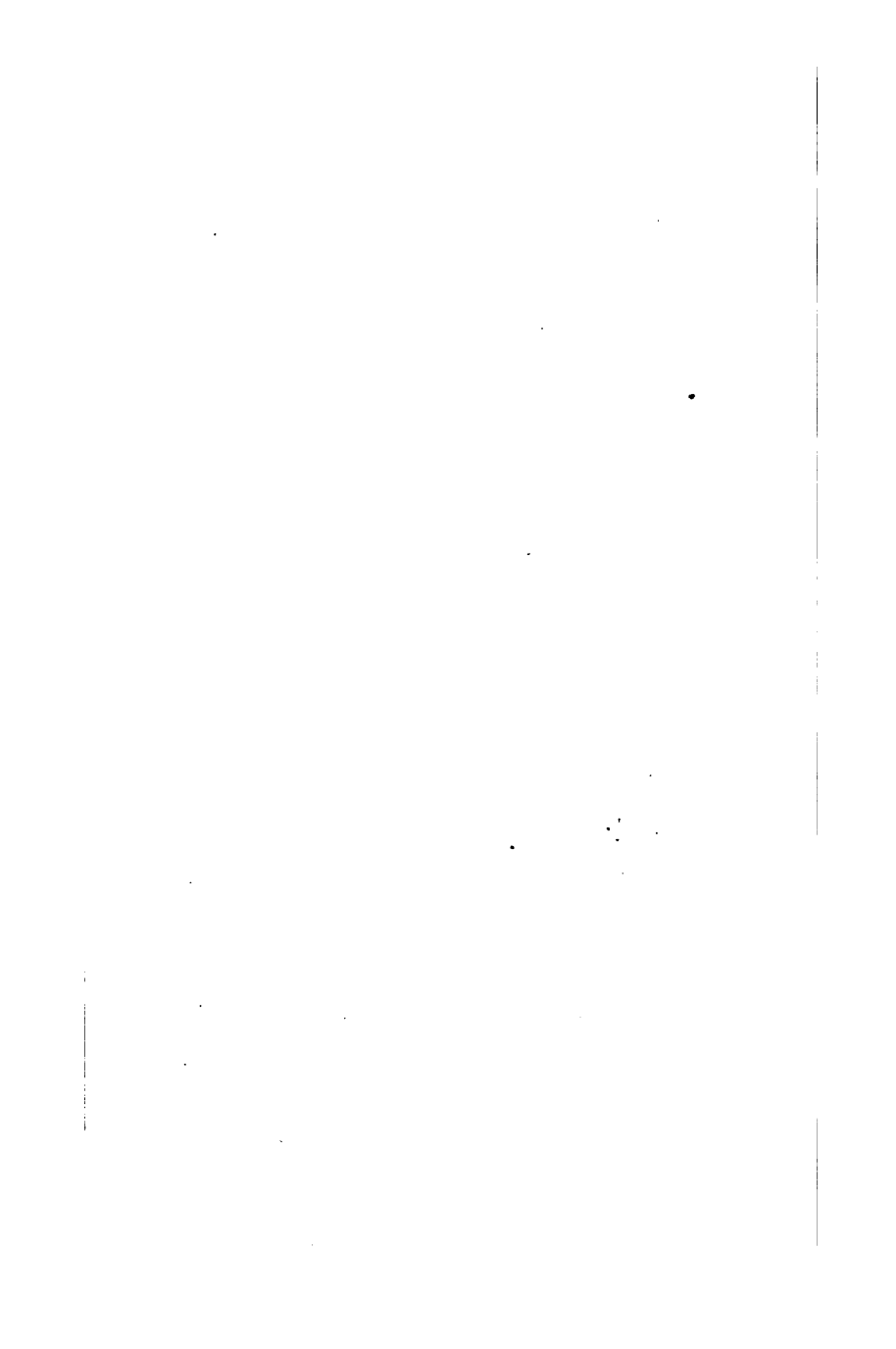
LINES OF DIVISION.

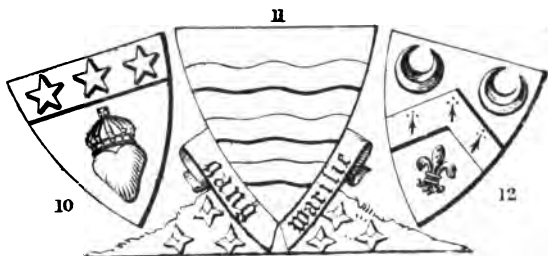
J

Engrailed			Rayonné
Invected			Dovetail
Wavy			Dancetté
Embattled			Angled
Nebulé			Bevilled
Ragulé			Escartelé
Indented			Nowy









ORDINARIES .

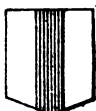
K



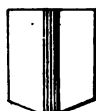
Chief.



Fillet.



Pale.



Pallet.



Endorse.



Fess.



Bar.



Closet.



Barrulet.



B. Gemelles.



Bend.



Bendlet.



B. Enhanced.



B. Cotised.



Garter.



Cost.



Riband.



Bend Sin'



Scarp.



Baton.



Chevron.



Chevronel.



Coup Close.



Chevronels.



Removed.



Quarters.



Saltire.



Barry.



Paly.

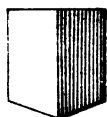


Bendy.



PARTITION LINES.

L



Per Pale.



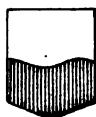
P. Bend.



P. Fess.



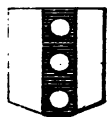
P. Chevron.



P. Fess Wavy.



Tierce m Pale



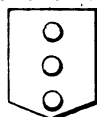
On a Pale.



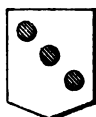
On a Bend.



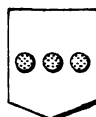
On a Fess.



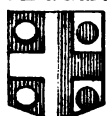
In Pale.



In Bend.



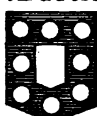
In Fess.



Cantoned.



In Pile.



In Orle.



Barways.



Indented.



Crenellé.

D I F F E R E N C E S .



1

2

3

4

5

6

7

8

9

CHARGES .

M



Rampant



R. Guard.



R. Regard.



Passant.



Pass. Reg.



Couchant.



Saliant.



Statant.



Naissant.



Debriused.



Addorsed.



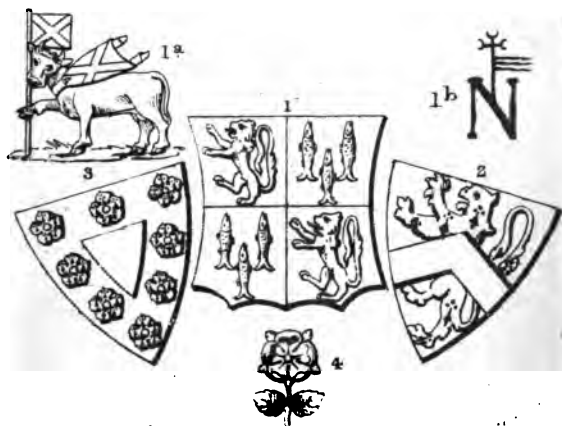
Combattant.



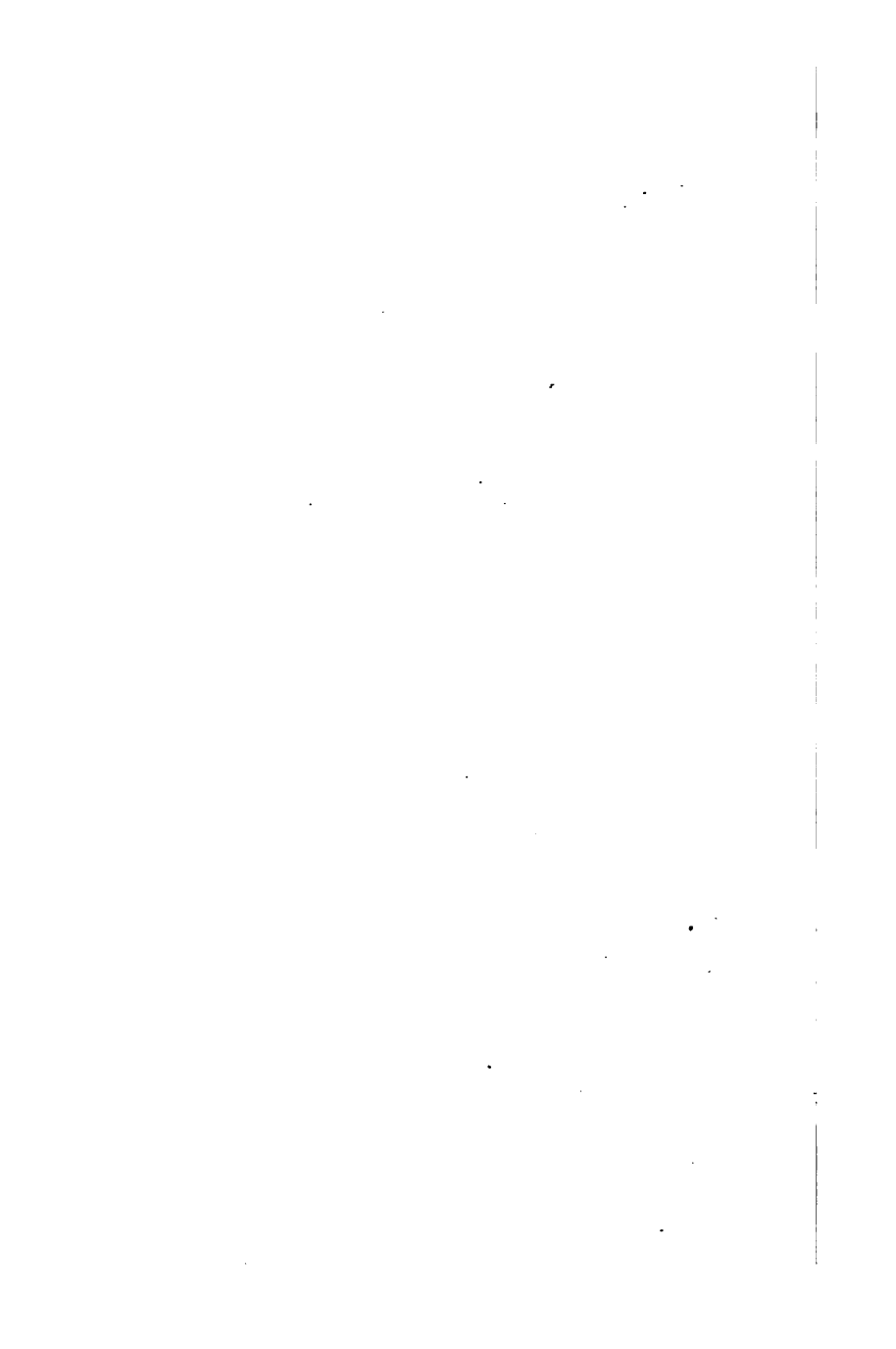
CHARGES.

M

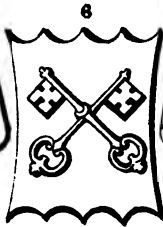
					
Dismemb ^d	Erased.	Couped.	Sejant.	Cabossed.	Courant.
					
At Gaze.	Tripping.	Lodged.	Volant.	Roussant.	Trussing.
					
Displayed.	Inverted.	Erect.	Indorsed.	Jeass ^d & Bell ^d	Pelican



N



N



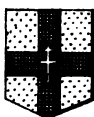
CROSSES &c.



St George.



Raguly.



Patriarchal.



C. Crosslet.



Potent.



Nowy.



Moline



Patonce.



Fleury.



Pointed.



Maltese.



Rayonnant.



Pierced.



Fusils in C.



Voided.



Humetty.



C. Pall



Engrailed.

CHARGES.



Naïant.



Embowed.



Hauriant.



Fretted.



Nowed.



Pegasus.



Gutté.



Vambraced.



Crescent.



Incréscent.



Decréscent.



Star.

1

2

3

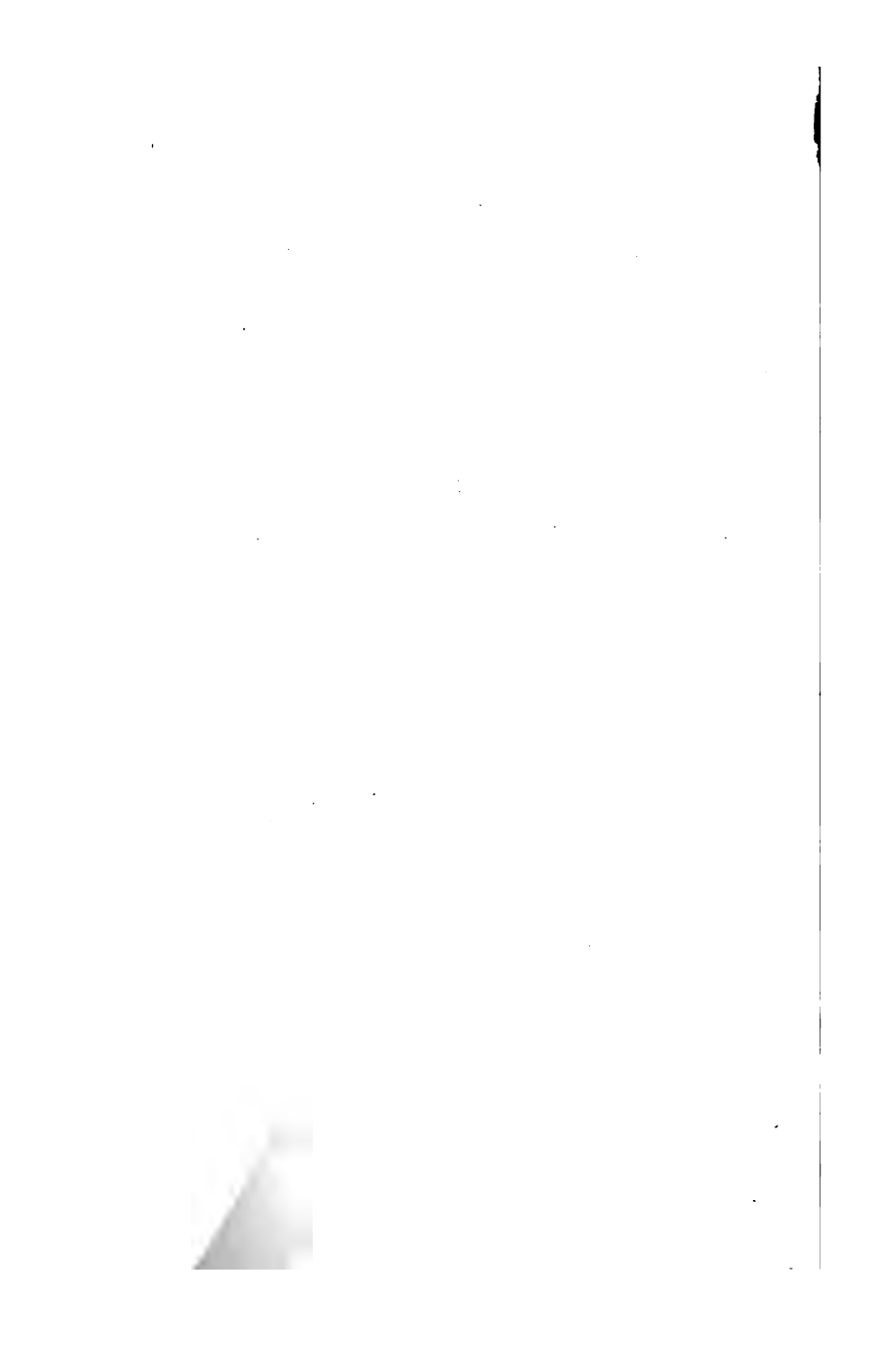
4

5

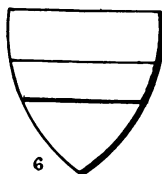
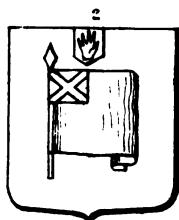
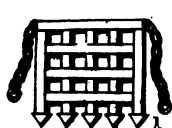
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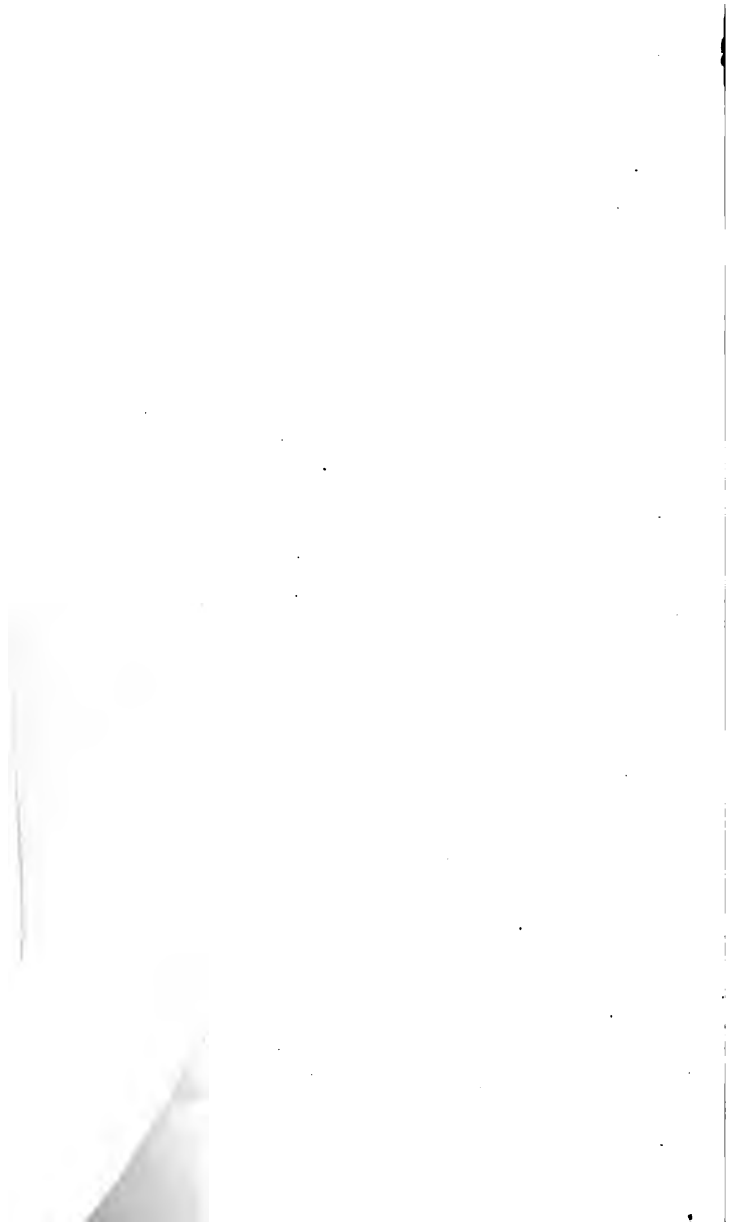
HATCHMENTS &c.

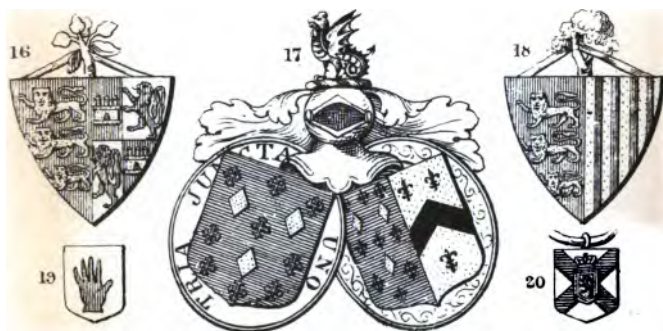
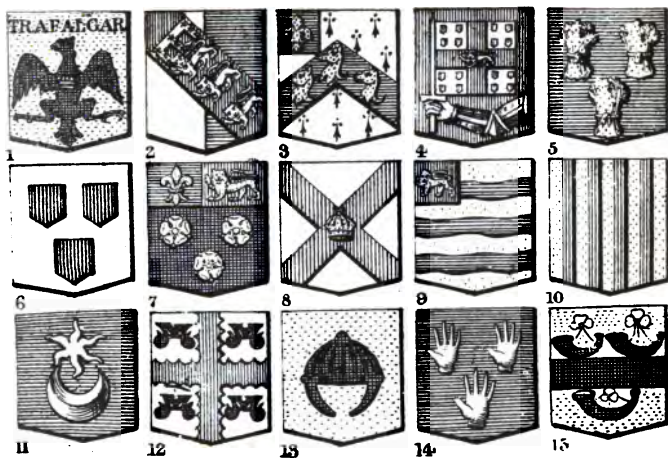


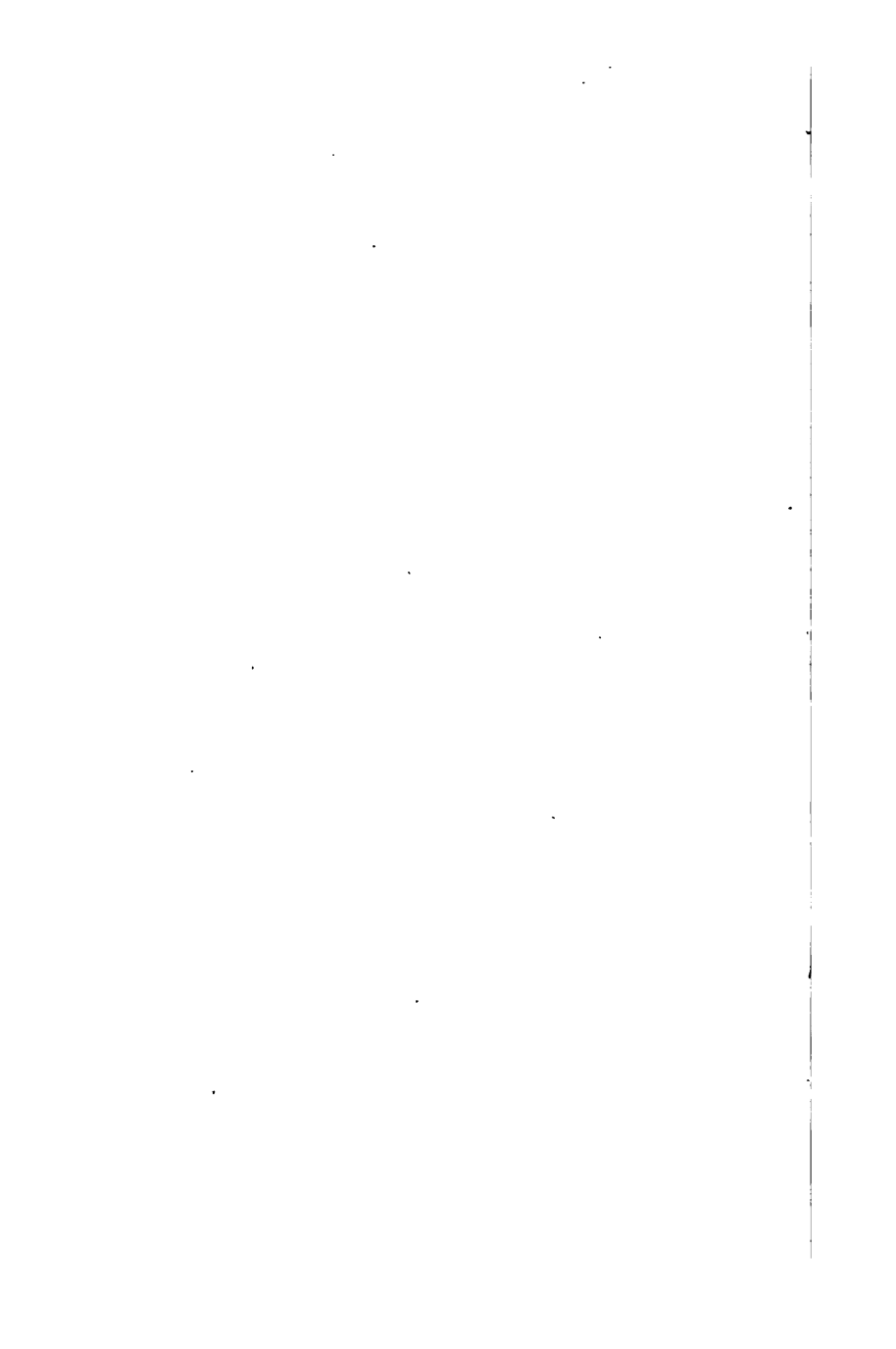


R

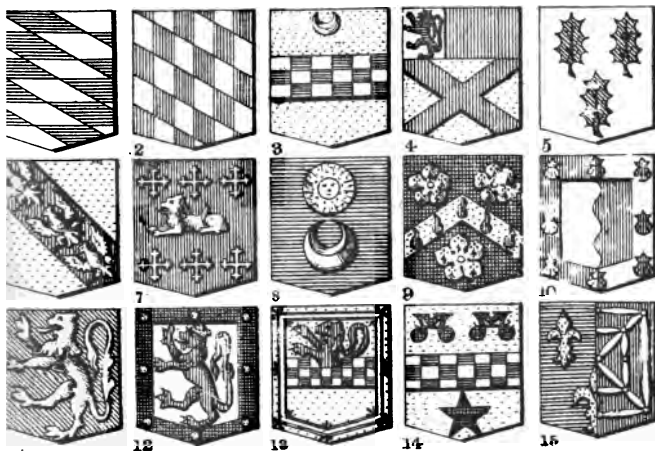




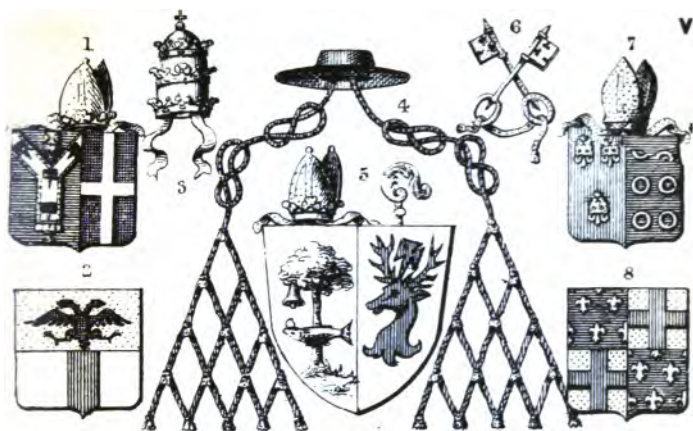




T





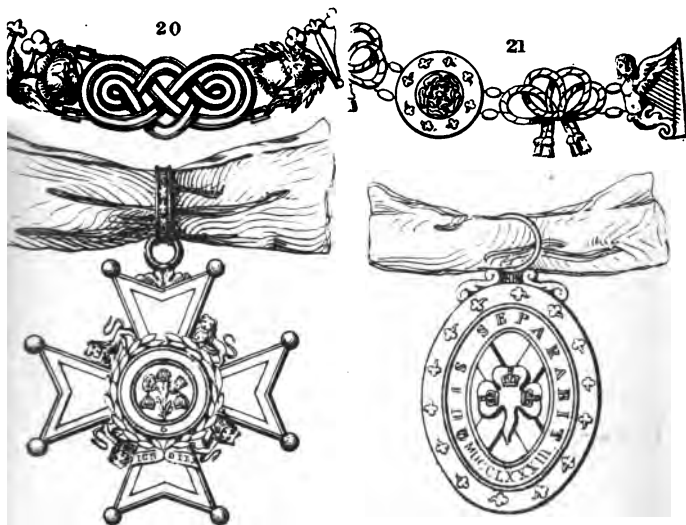
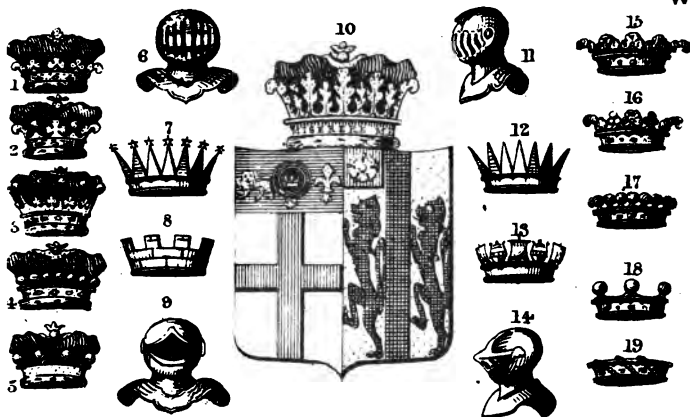


St Andrew.



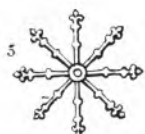
Garter.

W



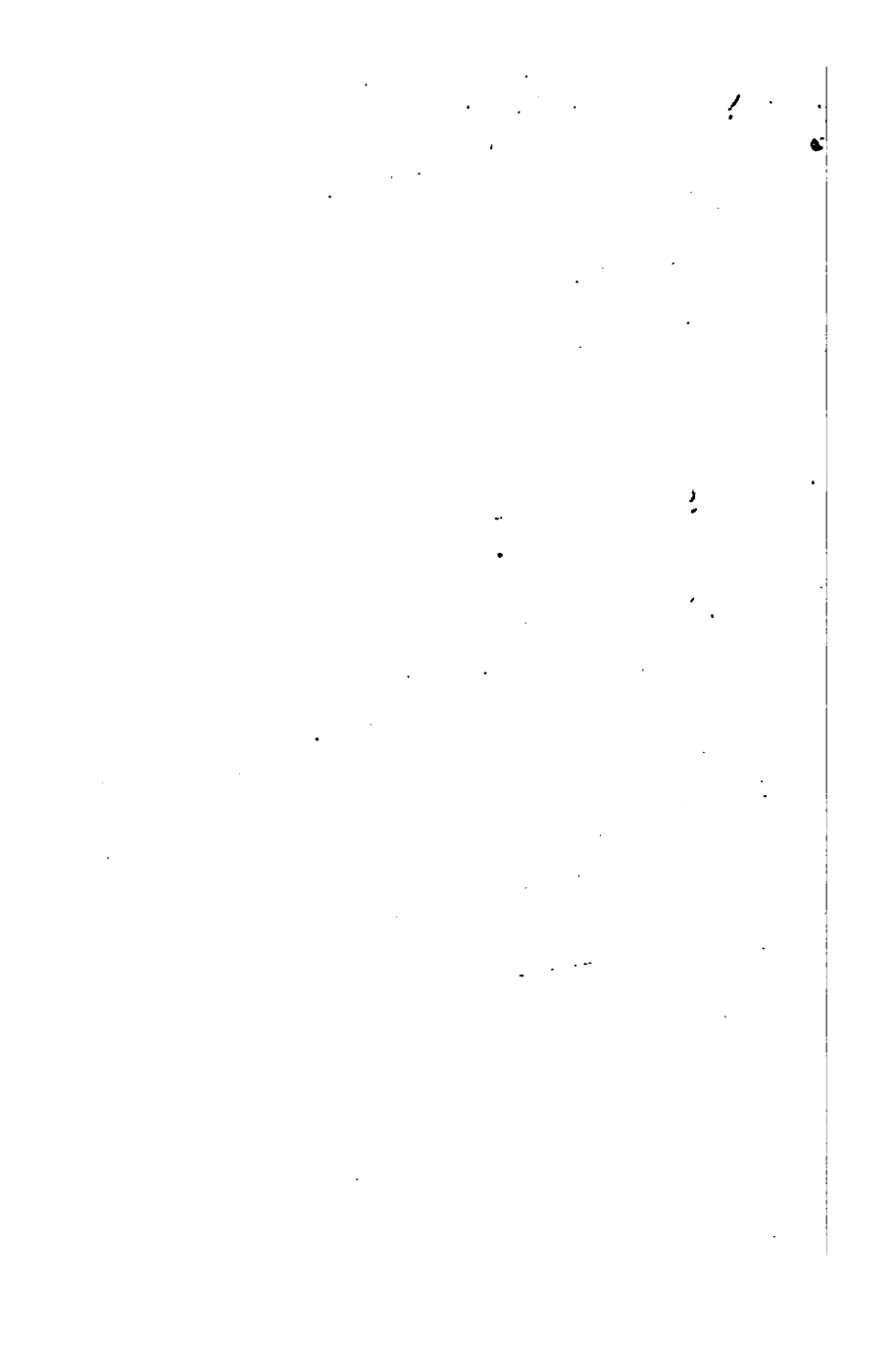
Bath.

S^tPatrick.



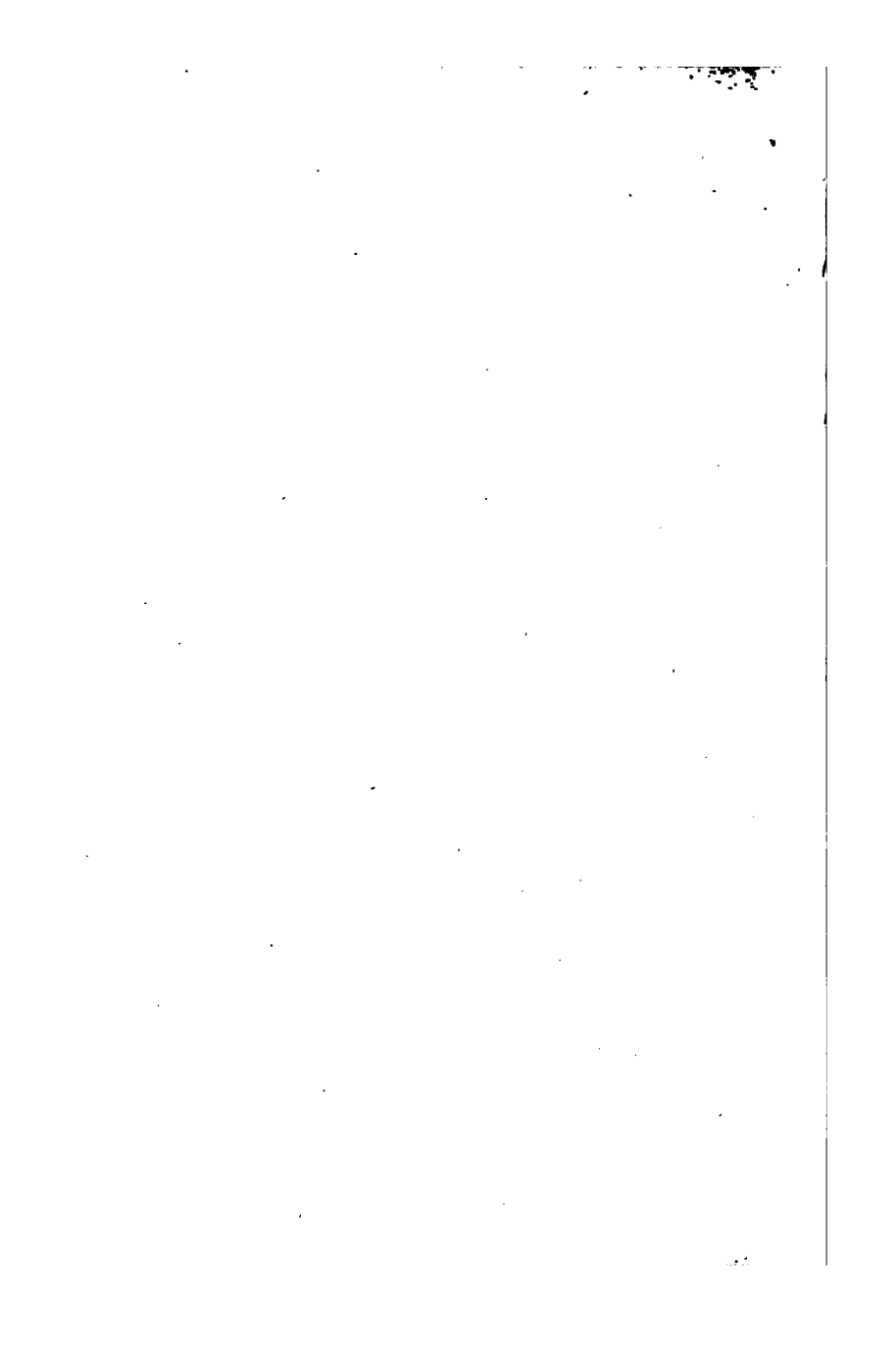
















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